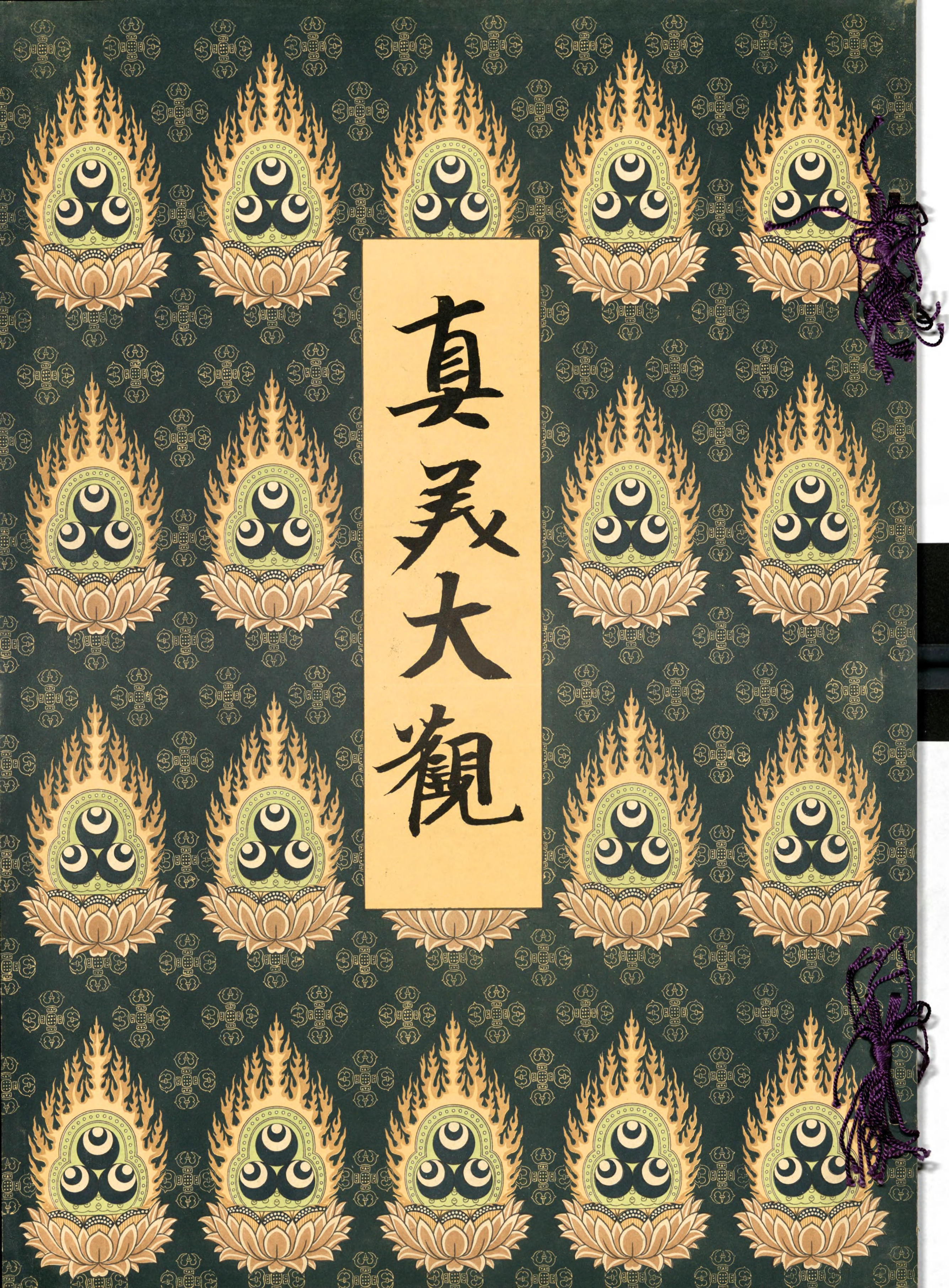


真義大觀



SELECTED RELICS

of

JAPANESE ART

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真美大觀

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BY

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眞美大觀序

朝曦東雲を破て、蜻蜒の首尾を照せは、櫻花爛熳、彩霞靉靆として仙洲を罩め、滿天の霜氣凜冽として一たひ凝れは、大八洲到る處として紅葉絢爛錦繡を染め、綾羅を織らざるは無し。或は驟雨新緑に濺き、或は寒月銀峯に冴え、或は朝烟暮靄、或は晴嵐陰霧、千態萬狀、變幻窮りなく、山峙ち、川流れ、野谷遠く開け、青松白沙參差相連るの好風景に一層の潤色を添ふ。彼の極寒帶邊一白涯りなく、極熱帶裡常綠四時に變せざるか如きの單調ならず。此間に生れ此裡に活く者、争てか此美に感じ、此麗に養はれさらん。日本人民は天然の美育を享けつゝあるものなり。之に加ふるに、地肥え産豐に、四時風和に雨順に、耕稼夙に開け、釣漁廣く行はる。人は少しく勞して、多く逸し、曾て生計の爲に辛苦の慘味を嘗めず、優遊閑適、花鳥と戯れ、風月を弄し、以て恬淡淳朴、溫良眞率の性情を暢發して、輕快なる樂天國民とはなれり。

且や大瀛の水は扶桑の島根を洗ふて、大陸の俗塵を避け、彼の擾亂戰鬪の腥風慘雨、絶て此仙境に影響を及ぼさず、一家相睦み、同舟相親み、和樂の夢穩にして、自ら寧靜の俗を成し、溫順の性を致し、禮法慇懃、秩序嚴整、上は萬世一系の

皇統を奉戴して以て萬邦に誇揚す。固より時に隆替なきにあらずしも、永世劇甚の變革なく、時に戰亂なきにあらずしも、尙ほ優秀の致を存し、武裝尙ほ風流を盡し、陣頭尙ほ吟咏を棄てざりしか如きは、以て本邦民俗の優美溫雅なる特性を見るに足れり。

夫れ此の如く景色美麗にして、風光變化に富み、土地豐肥、氣候和順、隨て産物饒多にして、居住快適、生活簡易にして、餘閑少からず、骨肉争ふに由なく、上下軋るの因なし。本邦民俗の習性自ら大陸諸國と同しからず、溫和にして輕快、優美にして高雅、風俗淳厚、清靜恬淡にして仁義に厚きは、固より其所なり。

されは日本人民は、天然に依て審美的教育を受けたる者なり。美を感じし、之を賞賛するの能力を賦せられたる者なり。然れども彼等は餘りに多く樂天的なりき。眞率なりき。輕快なりき。彼等或は好風景の賞賛者を以て終らんとする者あり。彼の蓋世の英雄と稱せられし者と雖も、一朝感情の制する所、名譽も財産も身命も、遭遇情誼の爲に擧げて犠牲として顧みざるあり。余は大陸地方如此淡泊眞率の英雄あるを知らざるなり。蓋し風景溫潤、氣候中和にして、豪宕雄拔の氣を成すに適切ならず、隨て甚深なる懷疑少く、深刻なる煩悶少し。執拗邪念なく、殘忍酷烈なる兇惡なき代りには、高大なる理想、永遠なる信念は、彼等の稀に要求する所なり。

加ふるに彼等の慾念は甚だ淡泊にして、其生活は甚だ質朴、復た衣服室家を盛飾せんことを思はされは、天然美

景の搖籃に育成せられて、天真爛漫なる從來の巨工も、未だ技を鍊り、術を磨くの志深厚ならざりき。

事物漸く繁を加へ、隣交漸く端を開き、三韓隋唐文物の渡來は、大に我文藝の發達を促し、又殊に佛教の傳來は、實に本邦民人の思想をして遠大ならしめ、以て其文運をして大に興隆に趨かしむ。茲に於てか美術の發達頓に隆盛を致せり。

佛教は美術を誘掖し、美術は佛教を扶翼し、兩々相待て、其功を遂げ、其用を全うし、過去千三百年間、常に其消長を共にしたり。

抑、大美術は必ず大精神の鼓吹振盪に依て産せらる可きものなり。蓋し抽象の眞は、具體の美と相合して、始めて人心奥祕の滿足を與ふ可し。鬱勃たる信念は、必ず之か渴仰を傾注す可き目的物を要求す。固より絶待常住の眞理は壞滅し易き色相の全く之を寫悉し得可きものにあらざり。雖も然れども思慮を盡し、工夫を究めて、せめては其片影にても寫し出さんと努むるは人の至情なり。是れ宗教の常に美術を伴ひ來る所以なり。而して他の方面より之を見れば、最高の形美を靈化して、其甚深なる情趣を發揮せしむるには、其題目を宗教に取りて、其理想を之に寄するは、洵に至切なり。是れ美術の多々宗教に依りて發揮せられたる所以なる可し。

美の素養ある日本人民は、佛教を得て、大に其伎倆を揮ふに足る可き機會を得たると同時に、更に深重に其思想を鍛冶せられたり。外界より採りたる美感、心内に採りたる眞念、相融し相合して、佛教の靈威、煥乎として其光を放ち、日本美術の精英、爛然として其華を發せり。今や佛教は其本國たる印度に於て、殆ど消滅し去り、西藏蒙古にては迷信の變體に陥り、支那朝鮮にては、僅に下民の信奉に依りて殘喘を保つに過ぎざるに拘らず、特り我日本に於ては東流以來直に

皇室の御歸依を蒙り、爾來千三百年の星霜を経て、尙ほ優に此國民の信念を繋けり。是れ實に我國民獨得の同化力、能く之を咀嚼渾融したるに依る。雖も亦美術の能く其信念を獎勵し之を補助したるに依らすんはあらず。佛教と本邦美術と相依り相助けたる其深厚なる因縁の痕跡は、美術作品に鮮かに印せられて、本邦民人能く佛教を消化して、日本の特質を發揚したるを徵す可し。

試に古佛像の現存するものに就て之を見んか。推古朝の作は其技未だ圓滿ならず、其形未だ完成せず。俗眼を以てすれば、一見寧ろ怪異の感を生せんも、活眼を開て之を見れば、高雅の神韻、自ら古朴なる形相の外に溢るゝを見ん。天平時代の豐縟偉麗、形神具足、轉た人をして崇敬の念を熾ならしめ、弘仁時代雄大の氣格、壯嚴の趣致は、百代の教傑野山大師が開拓したる新氣運の跡を想察せしめ、藤原時代に入りては、漸く靡弱の氣を帶ふ。雖も、爰に至て完全に本邦の風趣を成就して、華美鮮麗の中、自ら秀潤溫容の掬す可きあり。此時天台の惠心は、優に教界

九鬼成海君。遙に前程を望めは、物界の紛糾益、劇甚ならんごし、教界轉た荒涼の勢を示す。殊に本邦美術の精神、亦大に振作を
作一大序文。
見示。其論浩
博。闡明我國
美術與佛教
相盛衰汚隆。
誠也有是哉。
余於此二者。
茫如不知措
詞。蓋自今學
之耳。副島種
臣觀

遙に前程を望めは、物界の紛糾益、劇甚ならんごし、教界轉た荒涼の勢を示す。殊に本邦美術の精神、亦大に振作を
要するものあり。佛教か再び靈腕を垂れて、其最愛の弟妹たる我美術の前途を祝福するに堪ふるか否かは、未た
一大疑問の中にあり。教士作家、俱に深慮し猛省を致す可き所なり。
本邦美術と佛教との關係互に深厚なること、其れ此の如し。且や古代の神品靈像の多く寺院に依りて保存せら
れ、以て今日に至りしこと、亦其恩德の一なりとす。
今本邦美術の光耀を世界に發表せんか爲に、古寺其他に收藏せる珍品名物を蒐集して、以て大方の覽に供せん
ごするに方り、著者來て序を余に需む。斯書は一面我が美術歴史なれども、一面は本邦佛教の歴史として觀るに
堪へたり。唯、著者か鑑識上の説に於ては、余か悉く與する能はざる所なれども、此書の大體に於て余は之を贊す
るものなり。故に今聊か余の持論を略叙して、頌に代ふ。

明治三十二年三月二十日

成海 九鬼隆一 識

P R E F A C E.

IT may be quite safely asserted that Japan is one of the fairest countries in the world. All through the year, there is to be seen something beautiful in her scenery that gladdens the heart of the beholder. In spring, when the glorious morning sun rises from the east and sheds his rejuvenating rays abroad, the cherry-trees in the full splendour of their myriad flowers envelop the entire land in one dense mass of pink-white clouds. In autumn, when the frost falls, the woods and forests blaze with crimson maples and make the beholder imagine they are covered with brilliant tapestries. Not less beautiful is the summer shower, that gives life to the drooping leaf, or the silvery winter moon, hanging lonely above some snow-clad peak. The scenery is rendered beautiful alike by the morning and the evening mists, the still air of noontide, and the dark storm cloud. They change the aspect and hue of the towering mountain, the rushing river, the open field, the smiling valley, the sandy beach, the green pines and all the varied features of the scenery, and make it quite different from the monotony of the arctic region, which is always a boundless white expanse, and from that of the tropics, perpetually green. The inhabitants of such a land as Japan can not but be influenced by their beautiful environment. It is not at all strange then that the Japanese have from very early times had their sense of the beautiful highly developed.

Also, the fertility of the land, the abundance of natural productions and the mildness of the climate make life so easy for the inhabitants that they have ample time for indulging in the enjoyment of the beautiful. The Japanese having from early times known agriculture and fishery, have seldom felt the pain of the struggle for bare existence. They have been accustomed to lead an easy and contented life, enjoying the beautiful in nature and have grown up an optimistic people.

Besides, the sea that surrounds the Empire for centuries isolated the Japanese from the wars and turmoils of the Asiatic continent. They were able to stand aloof and have no concern whatever with the political storms that raged abroad. Under the benign reign of the sovereigns of one unbroken line, they lived peacefully and happily. There were, it is true, civil wars and general declines, but no striking change, no epoch-making revolution ever marked the history of old Japan. The result was that the life of the Japanese as a nation was peaceful and happy, and union and good-will reigned supreme among them. Even in time of war, they never lost sight of the beautiful, and many poetical and aesthetic effusions have come down to us from such times.

The Japanese of those days, living in so beautiful and fertile a land, and leading peaceful and happy lives, became naturally different in sentiments and thought from the continental nations. That they were mild and peaceful in disposition, adored elegance and beauty, had respect for justice and benevolence, and had simple and polite manners and customs is not to be wondered at. They were a people who had received directly from Nature an aesthetic education and been endowed with the faculty to understand and appreciate the beautiful. But they were of too optimistical character; too light-hearted and simple-minded and in consequence were often swayed by feeling. This is well illustrated by many great figures in Japanese history, who, controlled by feeling, sacrificed their honour, fortune, and even life itself. No such character is to be found among the great men of the continent.

The mildness of both the scenery and the climate of the country was not fit to develop in the minds of the ancient Japanese the elements of vigour and grandeur. Accordingly they had little of deep doubt and intense meditation concerning the mystery of nature and life. They were free from the ideas of intense hatred and cold-blooded cruelty, but at the same time lacked lofty ideals and sublime faith.

Moreover, their tastes being simple, they wished neither to attire themselves in gorgeousness nor to live in magnificent buildings. They were well contented with the beautiful scenery that surrounded them. In consequence, no great artist appeared among the ancient Japanese.

As social affairs gradually became complex and the intercourse with Korea and China brought to this country new arts and knowledge, the civilization of the Japanese made rapid progress and fine art steadily developed. Especially did Buddhism, that was introduced from Korea, enlarge and deepen the ideas and thoughts of the people, push forward their civilization and greatly develop their fine art.

Not only did Buddhism help the progress of art but the latter in turn became a powerful factor in spreading the influence of the former throughout the land. The two went hand in hand and for thirteen centuries their fortunes were always identical, rising or falling together.

A great artistic work is always the production of a great thought. Man is not satisfied until the beauty in his idea be expressed in some concrete form. His ardent faith craves for something actual, something tangible, to admire and worship. As a matter of fact, it is altogether impossible to express in perfection the absolute and eternal Truth in figures and colours, subject to decay. But it is human nature to endeavour to express it after deep thinking and long designing, however imperfect and inadequate the artist may feel that expression to be. This is the reason why a religion has always its special fine art. Viewed from the other point, it is most natural for an artist to rely on religion to give spirit and meaning to his works, in other words, to express his ideas and thoughts in concrete forms. This accounts for the fact that fine art in general owes its origin and progress to religion.

The Japanese people, who possessed an inborn idea of the beautiful, obtained abundant materials for expressing it in concrete forms, when Buddhism was brought into them. They were also enabled to polish their aestheticism on the whetstone of religion. Their inborn idea of the beautiful united with the new faith, and the result was the birth of Japanese art, which in the course of time reached a very high stage of development. That Buddhism was at once accepted by the Imperial family as soon as it was brought in and for thirteen hundred years continued and still continues to hold the belief of the Japanese people, when it has almost disappeared in its native land, India, has degenerated into a mere superstition in Tibet and Mongolia, and is believed only by low and ignorant classes of people in China and Korea, is in a large measure attributable to the help of the fine art which it called forth. It may partly be due to the complete assimilation of the religion by the Japanese, but there can be no doubt that it is chiefly due to the constant and powerful support fine art gave the religion in keeping alive the faith of the people. This co-operation of Buddhism and art is clearly traceable in the works of art which exist to this day.

When we investigate the images of the Buddha which were produced in the early days and which still remain, we shall see how close a relation there exists between ideas and their expression in concrete form. Those produced in the period of the Empress Suiko are of crude and imperfect workmanship, and would look grotesque to uncultured eyes. Nevertheless they possess something highly tasteful despite their unpolished appearance. The images of the Buddha produced in the Tempyô period are rich and beautiful in form, and being full of spirit, inspire awe and veneration, while those of the Kônin period contain sublimity and vigour, well reflecting the lively spirit of the religion of the time, which by the great Kôbô Daishi was firmly established in the belief of the people. The Fujiwara period saw the appearance of images, which though not free from effeminacy, are very beautiful and elaborate and perfectly Japanese in taste and style. Yeshin Sôdzu of the Tendai sect was at that time most prominent as an artist in religious circles and worked out a new style expressive of love and benevolence. In the Kamakura period, the Zen sect was introduced from China, while at home the Nenbutsu, Shin and Hokke sects were newly founded. There was at the time a tendency in the popular faith to disregard forms and appearances, but to respect idealization and

meditation, and yet images of perfect beauty were often produced in this period. Since that time down to the present day, for more than five hundred years, religious art has degenerated and not one sacred image worthy of veneration has been produced. There was, however, one great artist Myôchô, whom many regard as a peer of even the old masters. I for one, however, while fully appreciating his vigorous style and the saintly expressions of the characters in his paintings, do not think that his works inspire awe and veneration. In fact, art has greatly declined since the Kamakura period, but it was mainly due to the work of Buddhist priests, that art did not entirely disappear in the turbulent ages following that period. Art found refuge in monasteries and was watched over and preserved by the inmates of those holy buildings. In the Tokugawa period, taste expressed in religious art became more low-toned than ever. Tanyû, who flourished in this period, was one of the greatest artists Japan has ever produced. His works are highly refined and show inimitable skill, but his images of Buddha show no sign that they were produced by inspiration. They are suitable to adorn private rooms, but are unsuited in the extreme to repose in sacred temples. Tankai, a noted sculptor of the period, made several images of Buddha, which in point of artistic finish and touch, are quite above the ordinary, but when they are subjected to a critical investigation, there is in the mien of the Buddha something vulgar and sensual. Thus even the works of two such great artists were defective. There is little wonder that no perfect image of the Buddha has appeared in the course of more than five centuries. How great is the influence of faith upon art!

In ancient times, people ardently wanted some object upon which they could concentrate their veneration and demanded artists to produce such. The artists too were full of fiery faith and only in moments of inspiration took up their brush or chisel. Accordingly though imperfect in form, their productions possessed spirit and ideality and for this reason command the admiration of posterity. As years rolled on and civilization progressed, art became more and more refined, but less and less spirit came to be embodied therein. The more art gained in improvement of colouring, design and other points, consequent upon the progress of knowledge and manual skill, so much the more it lost in embodiment of spirit, which alone can inspire admiration and awe, until it finally became completely spiritless. This is not, however, owing to the fault of the artists alone. Faith in Buddhism among the upper classes became gradually lighter and lighter, as it spread among the lower classes, and in the later periods no great man appeared in religious circles. In the five centuries after the Kamakura period, when there was a revival of Buddhism, the religion steadily declined and the faith of the people became gradually weak. In the Tokugawa period the policy of closing doors to foreign intercourse further weakened the popular faith. This remark may seem rather severe, but facts prove that it is true, and I do not hesitate to say that during the last five hundred years no true image of Buddha has been produced in this country. In short, modern works of art, though of elaborate and skilful workmanship, are spiritless, while the ancient are meaningful and inspiring. By studying a religious work of art, one can see how deep was the popular faith of the time when it was produced, as well as what ideal was possessed by the artist who worked it out.

The difference of doctrines, too, I think should be paid attention to in studying the art of the various Buddhist sects. Those sects with imposing ceremonies and grave doctrines had their art of dignified and solemn nature, while the art of the other sects, whose ceremonies and doctrines are of a simple and popular character, was of a light and undignified nature. On the side of the former, prominent priests themselves engraved or painted, and only after ardent prayer and purification, while on the side of the latter, artist-priests chiefly aimed at deriving pleasure in the pursuit of art. Kôbô and Yeshin are two great representatives of the priestly artists belonging to the former category and Sesshû is the greatest of those belonging to the latter. Omitting a discussion of the comparative merits of the two, the consideration of this fact will show the changes in the spirit of various periods.

I have pointed out in the foregoing paragraphs, that Buddhism was both the introducer and encourager of Japanese art. My readers will have seen that a close relationship exists between the two. Now when we glance over the present state of affairs in Japan, we see that troubles in the secular world are becoming more and more serious, while the spiritual world is more desolate than ever. This is the time when the spirit of Japanese art must be specially revived. It is a great question, whether or not Buddhism will revive strongly enough to lift up fine art and open for it a bright way towards progress. Buddhists as well as artists should seriously think over this question.

I have thus far tried to show what a close relationship has always existed between Buddhism and Japanese art. By far the greater part of the precious and rare objects of art now existing have been preserved in Buddhist temples. And this is another debt our art owes the religion.

This book is a collection of reproductions of precious and rare objects of ancient art so preserved. Its avowed aim is to help the promulgation of the glory of Buddhism. The author has asked me to write a preface to the work, which professes to be a history of Japanese art, but which, in my view, is at the same time a history of Japanese Buddhism. I welcome the birth of the work. Hence I set forth my opinion concerning Japanese art in place of a laudatory preface.

BARON RIUICHI KUKI.

March 20th, the 32nd year of Meiji (1899).

凡 例

- 一本書は日本美術を世界に紹介し、兼て斯道の研究者に最好の材料を供給せんが爲めに發行す
- 一本書の材料は、全國の古社寺及び名門舊家の所藏に係る繪畫彫刻中より撰拔するものにして、時代を代表し又は作者の眞價を知るに足る可きもの一千種を掲載す
- 一本書に掲載する繪畫彫刻は、推古時代より徳川時代に至る上下凡一千三百年間に亘り、本邦美術史上重要な作者の名品は勿論、作者詳ならざる物と雖も、斯道の模範とするに足る可き優品は、博搜旁羅して遺漏なからんことを期す
- 一本書は専ら日本美術の眞價を發揮せんとするものなるが故に、主として本邦人の作品を掲ぐるは勿論なるも、從來本邦美術の發達を助けたる神品名作は、印度支那朝鮮等諸外國の製作に係る物と雖も、特に之を卷中に收む
- 一原品の色彩を示すの必要を感じる物及び剝落又は燻染甚しくして撮影し難き物は、木版著色摺を以て之を寫し、然らざる物は、大抵寫眞版を用ゆ
- 一本書は發行上の便宜により、凡五十種宛を一冊として漸次出版し、二十冊を以て完結するものとす
- 一毎冊其掲載順序は都て年代に従へり、然れども全部に涉るの順序は豫め定め難き所なるを以て、完結の上更に整頓するの便を計り、掲載の畫には番號を附せざる事とせり
- 一各繪畫彫刻に就きての傳來、寸法、所藏者、作者の小傳、及び佛像等に關する説明は皆極めて明確なるを期したり、然れども紙幅限りあるにより往々簡約に過ぐるの憾なき能はざるものあり、故に全部完結の後更に十分解説を補足し、以て本書の完備を期せんとす
- 一本書の英文解説は文學博士高楠順次郎氏専ら管理の勞を執られ、木版着色摺は田村鐵之助氏寫眞及び同製版印刷は小川一眞氏各之を擔當せり

明治三十二年三月

編 者 識

EDITORIAL NOTICES.

I. The object of the present publication is to introduce ancient Japanese art to the world at large and to supply materials for the study of the history of Japanese art and its development.

II. The art-objects to be reproduced in this work will be one thousand in number, selected from the collections owned by old temples, noble families, and private gentlemen. They are mostly either masterpieces of the different artists or representatives of periods.

III. The pictures and sculptures contained in this work cover the whole range of artistic development from the Suiko period (end of the 6th century) to the reign of the Tokugawa Shôgunate (middle of the 19th century). Most of the art-relics of these thirteen centuries worthy of note will be incorporated, not excepting those the authors of which are not to be ascertained at present.

IV. As our aim is to show the real value of Japanese art we reproduce chiefly those by Japanese hands, but we include also some Indian, Chinese and Korean art when such have served in any way to help the development of our own art.

V. In case it be important to reproduce the colours of the original or difficult to take photographs of them owing to age or injury we will use wood-cuts peculiar to us and print them in colours. All others will be in collotype.

VI. The present series will be completed in 20 volumes, each containing about 50 reproductions.

VII. We arrange the reproductions in each volume according to their dates, but anticipating the importance of re-arrangement on the completion of the series according to individual taste we have refrained from numbering plates throughout the work.

VIII. We shall endeavour to make the notes as clear as possible and to give all that is known of the history of the objects; their dimensions, owners, authors, and full particulars of the subjects will be given wherever possible in such limited space. We shall on the completion of the series furnish our subscribers with a more detailed treatise illustrating the historical development of Japanese art, together with a full index of subjects, names and words.

IX. The English notes are to be superintended by Professor J. Takakusu, M. A., Dr. Phil., while the wood-engravings are by Mr. T. Tamura and the collotypes by Mr. K. Ogawa.

S. TAJIMA, EDITOR.

Kyôto, March 1st, the 32nd year of Meiji (1899).

眞美大觀 第一冊

目次

法隆寺釋迦三尊金銅像(寫真版)	東大寺戒壇院四天王塑像(同上)	傳吳道子筆釋迦文殊普賢畫像(同上)	教王護國寺觀跋毘沙門天木像(同上)	觀智院五大虛空藏菩薩木像(同上)	廬山寺如意輪觀世音菩薩木像(同上)	教王護國寺不動明王木像(同上)	傳惠心僧都筆山越阿彌陀如來畫像(同上)	法然院阿彌陀如來木像(同上)	鳥羽僧正筆鳥獸戲畫(同上)	筆者不詳五祕密圖(木版着色摺)	牧溪筆觀音猿鶴圖(寫真版)	馬公顯筆藥山李翱禪會圖(木版着色摺)	筆者不詳善導大師厨子屏畫(寫真版)	六觀世音菩薩畫像(同上)	傳兆殿司筆五百羅漢圖(木版着色摺)	同筆同圖草本(寫真版)	春日行秀筆融通念佛緣起畫卷(同上)	曾我蛇足筆達磨德山臨濟畫像(同上)	同筆山水圖(同上)	雪舟筆冬夏山水圖(同上)	傳狩野正信筆釋迦文殊普賢畫像(同上)	狩野元信筆瀟湘八景圖(同上)	同筆山水花鳥圖(同上)	狩野永德筆琴棋花鳥圖(同上)
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SELECTED RELICS OF JAPANESE ART.

Vol. I.

CONTENTS.

I. Bronze Images of Buddha Śākyamuni, and Bodhi-sattvas Bhesajya-rāja and Bhesajya-samudgata (collotype)	By Tori.
II. Clay Images of the Four Mahārajas of Heaven;—two plates (collotype)	By an unknown artist.
III. Śākyamuni, Mañjuśrī, and Samantabhadra;—three plates (collotype)	Said to be by Wu Tao-tze (Chinese).
IV. Wooden Image of the Vaiśravaṇa (collotype)	By an unknown sculptor.
V. Wooden Images of the Five Great Ākāśa-garbhās;—two plates (collotype)	By an unknown sculptor.
VI. Wooden Image of Cakravartī-cintā-maṇi Avalokiteśvara (collotype)	By an unknown sculptor.
VII. Wooden Image of Acara (collotype)	By Kōbō Daishi.
VIII. Buddha Amitāyus Appearing from behind a Mountain (collotype)	Said to be by Yeshin Sōdzu.
IX. Wooden Image of Buddha Amitāyus (collotype)	Said to be by Yeshin Sōdzu.
X. Animal Caricatures (collotype)	By Toba Sōjyō.
XI. The Mysterious Five (wood-cut)	By an unknown artist.
XII. Kwannon, Monkeys and a Crane;—three plates (collotype)	By Mu-chi (Chinese).
XIII. Dhyāna Meeting of Yo-shan and Li-ao (wood-cut)	By Ma Kung-hien (Chinese).
XIV. Paintings on the Door-leaves of a Portable Shrine;—two plates (collotype)	By an unknown artist.
XV. Six Forms of Avalokiteśvara;—five plates (collotype)	By an unknown artist.
XVI. Arhats (wood-cut)	By Myōchō.
XVII. Rough copy of the Above (collotype)	By Myōchō.
XVIII. Historical Picture of the Yūdzu-nenbutsu Sect (collotype)	By Kasuga Yukihide.
XIX. Bodhi-dharma, Toh-shan and Lin-chih;—three plates (collotype)	By Soga Jyasoku.
XX. Landscape (collotype)	By Soga Jyasoku.
XXI. Landscapes;—two plates (collotype)	By Sesshū.
XXII. Śākyamuni, Mañjuśrī, and Samantabhadra;—three plates (collotype)	Said to be by Kanō Masanobu.
XXIII. Eight Famous Scenes in Hsiao and Hsiang;—four plates (collotype)	By Kanō Motonobu.
XXIV. Landscapes, Waterfall and Birds;—six plates (collotype)	By Kanō Motonobu.
XXV. Landscapes, flowers and Birds;—three plates (collotype)	By Kanō Yeitoku.

釋迦三尊金銅像 鞍作止利作

奈良縣下法相宗大本山法隆寺金堂安置

釋迦牟尼佛は、中印度迦毘羅伐率堵國の釋迦種王、首圖檀那淨飯の太子と生れ、十九歳にして出家し、苦行多年の後、三十歳の時に至り、一朝甚深微妙なる法理を覺證し、爾來五十年間、恆河の流域に大小乗教を宣説して、遂に中印度狗尸那揭羅城外に於て入滅すと傳へらる。此佛は實に今に至るまで殆んど二千五百年の長時に亘りて印度、支那、朝鮮、日本及び中央亞細亞の諸國に生息せる無數の人類を濟度し、其德化は遠く亞非利加の北部、歐羅巴の東部にまで光被せり、其入滅年代に就きては五十餘種の異説あり、或は日本紀元前第三世紀(西曆紀元前第十世紀)なりと云ひ、或は紀元後第二世紀の終、西曆紀元前第五世紀なりと云ひ、紛々として未だ一定せず、此に出せる像は佛が曾て毘耶離國欄猴林中の青蓮花池精舍に在りて、普光三昧に入り、諸毛孔より雜色の光を放て、欄猴林を照し、又眼中より光を放て、藥王藥上二菩薩の頂額を照し給へる形相なり、藥王菩薩には、我が身を觀ん者には、皆甚深妙陀羅尼無碍の法藥を服せしめん、この大願ありと云へば、其兩手に持するものは、即ち法藥ならん、但し藥上菩薩に同一の本願あるを聞かざれば、此像手中の物は、藥王菩薩と同じく亦法藥なるが如し、又光焰中の七佛は、善名稱吉祥王如来等の過去七佛なり。

此金銅像は、光背に、法興元年歲次辛巳十二月、鬼前太后崩明年正月廿二日、上宮法皇枕病弗愈、于食、王后仍以勞疾、並着於床、時王后王子等及與諸臣深懷愁毒、共相發願、仰依三寶、當造釋像、尺寸王身、蒙此願力、轉病延壽、安住世間、若是定業、以背世者、往登淨土、早昇妙果、二月廿一日癸酉、王后即世、翌日法皇登遐、癸未年三月中、如願敬造釋迦尊像、并使侍及莊嚴具、竟乘此微福、信通知識、現在安隱、出生入死、隨奉三主、紹隆三寶、遂共彼聖、普遍六道、法界含識、得脫苦緣、同趣菩提、使司馬鞍首止利佛師造之、銘文ありて、推古天皇の三十年(西曆六二二年)二月廿二日、上宮太子の薨去せられしにより、其翌年三月、王子及び諸臣等乃ち當代唯一の秀匠鞍作止利をして、此像を鑄造せしめ、以て太子の冥福を祈り奉りたるものなるを知る可し。

上宮法王帝説を按ずるに、法興元年は、當時厩戸皇子、蘇我馬子と謀り、佛法を興隆せざるが故に、即ち法興と云へるものにして、年號には非ず、辛巳は推古天皇廿九年にして、鬼前太后は聖德太子の御母穴穗部間人女王なり、明年は即ち推古天皇卅年にして、王后は太子の妃膳部氏、諱は善岐々美郎女、また翌日は廿二日に當れり、知る可し、聖德太子は推古天皇卅年二月廿二日を以て薨じ給へることを、法隆寺繡帳文(中宮寺の天壽國曼荼羅)に、歲在辛巳十二月廿日癸酉、孔部間人母王崩、明年二月廿二日甲戌夜半、太子崩とあるもの亦實に此銘文に合せり、然るに日本書紀には、廿九年二月己丑朔、癸巳五半夜、厩戸豐聰耳皇子命薨とあれども、是れ史筆の誤謬たること勿論なり、兎に角に此像は聖德太子薨去の翌年即ち推古天皇卅一年に鑄造せられたるものにして、今を距ること一千二百八十一年の古物に屬し、歴史上著大の關係を有するのみならず、作者は當代第一の巨匠止利佛師なるを思へば、實に無上の珍寶と云ふ可し、案するに本邦佛像中止利の作と傳ふるもの尠からずと雖も、其銘の存するものに至りては、特に此像あるのみ、故に一は以て歴史の徵證に資す可く、一は以て美術の標範と爲す可く、之に由りて當時支那の美術が如何に融化せられしかを講究せば、學者自から無限の趣味を感せん。

BRONZE IMAGES OF BUDDHA ŚĀKYAMUNI, AND BODHI-SATTVAS
BHESHAJYA-RĀJA AND BHESHAJYA-SAMUDGATA.

(The central one, 4 feet 5 inches; the side ones, each, 3 feet ½ inch.)

BY TORI.

OWNED BY THE TEMPLE HÔRIUJI, NARA.

(COLLOTYPE.)

Śākyamuni was the heir apparent to King Śuddhodana of the Śākya race inhabiting Kapilavastu, N. India. When he was nineteen years of age he left the world and went into a penance grove. In his thirtieth year he discovered the highest truth by virtue of meditation, thereby acquiring Buddhahood. Throughout the next fifty years he was engaged in propagating his doctrine in the valley of the river Ganges. He died, or to use the Buddhist expression, entered into Nirvāṇa, near the town Kusinagara, N. India. During the subsequent twenty five centuries his teaching governed at one time or another the religious thought of the people of India, Tibet, China, Korea, Japan and Central Asia with the neighbouring states. It is still a subject of inquiry whether his influence ever reached the north of Africa and the east of Europe, but so much is certain that the missionary spirit of Aśoka's time (250 B.C.) led to the conversion of the greater part of the Greek immigrants in India, Persia, and adjoining places.

The images here reproduced represent Śākyamuni and the two saints in attendance sojourning in the Monkey grove of Vaiṭali. The Buddha is here wrapt in meditation, various coloured rays emanating from his body. What the two saints hold in their hands must be drugs as their special vow is to cure diseases of all beings, as is shown by their names ('Bheshajya' meaning medicine). The seven figures seen in the rays of light are the Seven Buddhas of the Past.

There is an inscription on the back of the halo, which clearly shows that at the death of Prince Shōtoku in 622 A.D. princes and ministers ordered them to be cast in memory of him, and that the famous **Tori** had the work in charge. There are several images made by Tori, but these are the only ones which bear an inscription and therefore are beyond question genuine. They are among our best art-relics and serve as models for artists, at the same time having a historical value on account of the inscription. They are worthy to be called national treasures showing the transition period between Chinese and Japanese art.



四天王塑像 作者不詳

一、毘沙門天 二、提頭賴吒天王 三、毘留勒叉天王 四、毘留博叉天王
(身長各五尺四寸)

奈良市華嚴宗大本山東大寺戒壇院藏

四天王が佛法の守護者として大乘の説會に參列し、教旨の弘傳者を饒益するを誓ひしこと屢、經文に見え、又其父母の名稱をも擧ぐれども、實は觀自在大勢至等の如く機感に應現せる化身に過ぎざるが如し、其住所を須彌山半第四層の四方とする説もあれど、其國名が印度の諸國名と混列せらるゝに由りて考ふれば、或は此四天王も曾て印度の地方神なりしか、西域諸國にては西曆第五世紀頃より此天の像を寺塔等に置きて守護神とし、支那にては隋唐以來、西曆第六世紀の終末以後之を崇祀すと云ふ。

一、毘沙門、譯して多聞と云ふ、藥叉の主神にして黄金埵に住し、北方の鬱單越國を守護するものと稱せらる、其形相を經に左手は伸べて稍を執り、右手は屈して佛塔を擎げ、金甲を被むり、足は女人の肩を踏むあり、或は雲中に立つもありと説けり、但し般若を守護するものは鬚髮紫色、面青黒、唇を閉ぢて瞋怒の相を現はし、右手に金剛杵、左手に舍利塔、身に甲冑を被むり、赤衣を著くとあり、之を此像に見るに、左楯右塔の異なるのみ、此天支那唐の天寶元年(西曆七四二年)外冠に對して靈異を顯はせしに由り、爾來諸州の城隍には必ず之を崇祀せしめたりと云ふ。

二、提頭賴吒、譯して持國といふ、乾闥婆の主神にして白金埵に住し、東方の弗波提國を守護するものと稱せらる、其相は左手は垂下して刀を執り、右手は屈して前に向け、掌中に放光寶珠を持ちて賞善罰惡の神用を示すとあれども、此像は然らず、但し般若を守護するものは鬚髮紫色、面綠青、口を開きて忿怒の相を現はし、右手に大刀、左手に鉞を執り、身に甲冑を被むり、赤衣を著くと云ふ。

三、毘留勒叉、譯して增長といふ、鳩槃荼の主神にして琉璃埵に住し、南方の閻浮提國を守護するものと稱せらる、其相左手は垂下して刀を執り、右手は稍を持ち、邪惡を折伏し、善根を増長する神用を示すとあるに、此像右手に稍を持てる姿勢存すれども、左手は腰を押ふるのみ、但し般若を守護するものは鬚髮紺色、面赤紫、唇を閉ぢて忿怒の相を現じ、右手は金剛杵を持ち、左手は腰を押し、甲冑を被むり、白青色の衣を着くと云へば、寧ろ此像の體勢に近きを見る。

四、毘留博叉、譯して廣目と云ふ、龍神の主にして白銀埵に住し、西方の瞿陀尼國を守護するものと稱せらる、其相左手に稍を持ち、右手に赤索を執り、以て邪惡を折伏し、善を生ぜしむることを表し、其目張り口怒りて威嚴あるは、種々の語言を以て外道邪論を摧破する神用を示すものなれば、或は雜語天とも云ふとあり、但し般若を守護するものは鬚髮赤色、面肉色にして、微笑の相を示し、筆を執りて書寫の勢を爲し、甲冑を被むり、綠衣を著くと云へり。

此四軀の四天王は塑像にして、傳へて止利佛師の作とすれども、甚だ信じ難し、鑒識家が之を天平時代(西曆第八世紀)の央の名工の作ならんと云ふは蓋し中れるならん、其面貌に犯す可からざる威嚴と尊ぶ可き慈悲とを顯はし、姿勢壯重自から人をして崇敬、渴仰の念を生ぜしむ、此四個の像各、薄青き玉の如きものを以て眼睛とせざるは普通に異なるの點にして、特に注意す可き所なり。

CLAY IMAGES OF THE FOUR MAHĀRĀJAS OF HEAVEN.

(Each, 5 feet 4 inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE KAIDAN-IN, TÔDAIJI, NARA.

(COLLOTYPE.)

- | | |
|---------------------------------|-----------------------------|
| I. Vaiśravaṇa (Tamonten). | III. Virūdhaka (Zôchôten). |
| II. Dhṛita-râshṭra (Jikokuten). | IV. Virūpāksha (Kômokuten). |

The Four Mahārājas are the celestial gods who have, according to the sūtras, often vowed to protect every assembly where the Mahāyāna doctrine is preached and to assist all those engaged in propagating the Law. Some sūtras give the names of their parents which are omitted here for brevity's sake. They are said to live half-way up Mount Sumeru on the Yugandhara rocks of the four cardinal points. As the names of their regions are often found among those of Indian territories, they may have been at one time local gods in India. The custom of placing their images in the towers of temples started in India and the neighbouring states in the course of the 5th century, while in China their worship was originated in the period between the Sui and Tang dynasties (from the end of the 6th century).

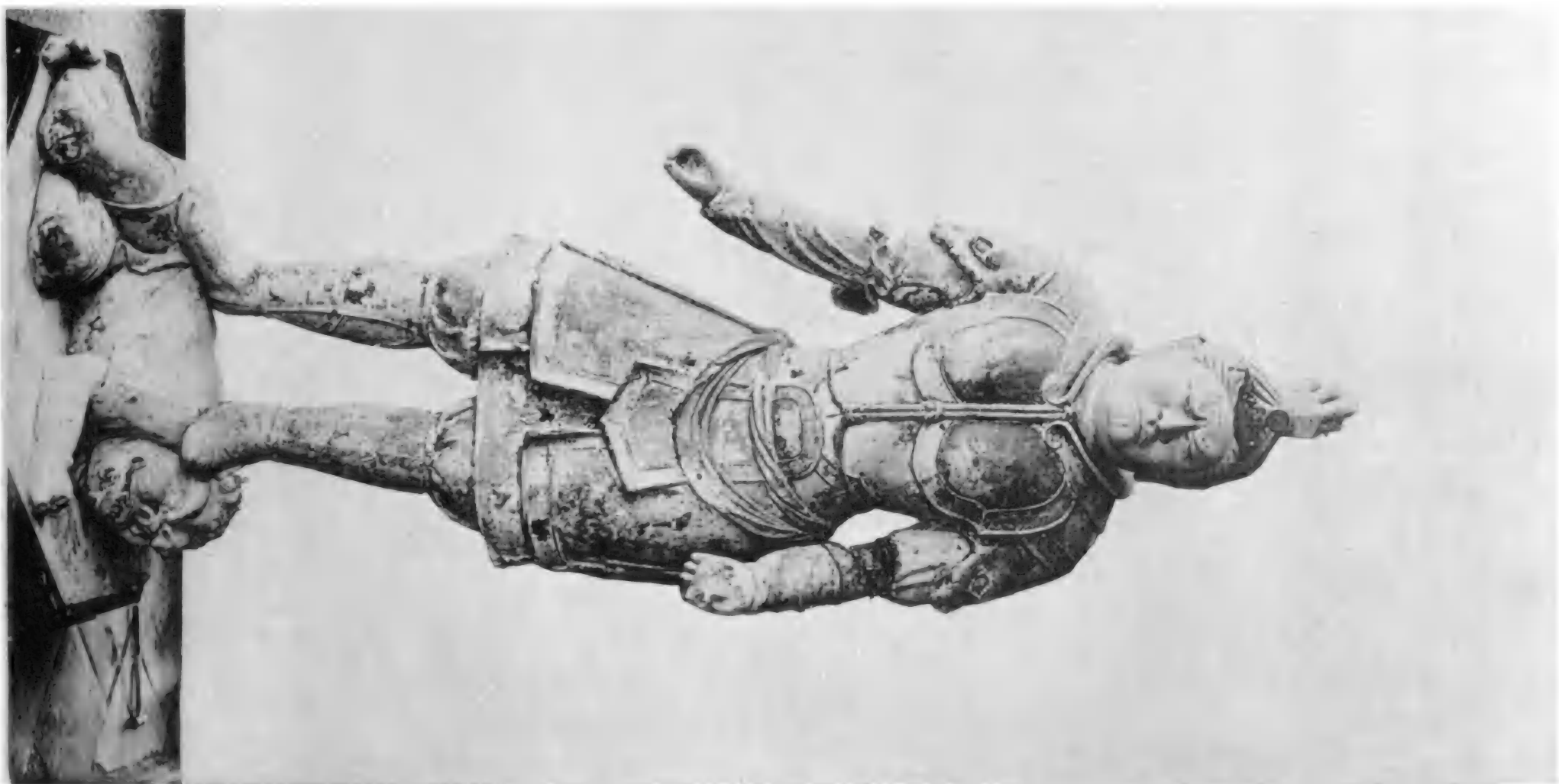
I. Vaiśravaṇa, the first of the four Mahārājas, is the Lord of Yakshas (demigods), and the regent of the North Uttara-kuru, residing on the Gold-rocks of Mount Sumeru. He is known in Japan as Bishamonten or Tamonten. Here in our image he is represented with purple hair and a dark-blue angry face, with mouth closed. He is generally described as holding a halberd in the right hand, and a pagoda (stūpa) containing a relic in the left, whereas the image here has a stūpa in the right, and a halberd in the left. He wears a suit of armour over a red garment. The worship of Vaiśravaṇa was popularized by the Emperor Huen-tsung in 742 as the image was believed to have helped him to subdue some foreign invaders.

II. Dhṛita-râshṭra, the second of the four, is the Lord of Gandharvas (heavenly musicians), and the regent of the East Pūrva-videha, residing on the White Gold-rocks. He is in Japan known as Jikokuten. He is here represented with purple hair, and a green face, his mouth being wide open in anger. The right hand seems to have had a sword; he too wears armour over a red garment.

III. Virūdhaka, the third of the four, is the Lord of Kumbhāndas (demons), and the regent of the South Tambudvīpa, residing on the Crystal-rocks. He is known in Japan as Zôchôten. He seems to have had a sword in the right hand, though the original form is not certain, while his left hand is pressed to his side. He has deep-blue hair and a crimson face, his mouth being closed in anger. He wears a light-coloured garment, over which is a suit of armour.

IV. Virūpāksha, the fourth of the Mahārājas, is the Lord of Nāgas (dragons), and the regent of the West Aparā-godāna, residing on the Silver-rocks. He is known in Japan as Kômokuten. He is usually represented with reddish face and hair, smiling gently and writing something, and wearing a green garment under his armour. But this image differs noticeably in the absence of the smile.

These four images are said to be by Tori, the ablest artist of the period of the Empress Suiko (593-628), but the connoisseurs are probably right in assigning them to the period of Tempyō (first half of the 8th century). They are made of clay which must be very difficult to put into such perfect form as these. Their noble and dignified miens are well suited to inspire fear, yet at the same time gentleness and mercy are not wanting. Their great bodily strength and the quiet dignity of their pose are worthy of the patrons of religion and the world. The pupils of the eyes of these four images are especially worthy of notice, being made of light blue stone.





釋迦文殊普賢畫像三幅對(絹本着色) 傳支那唐朝吳道子筆

中釋迦牟尼佛 左文殊大士 右普賢大士

(中堅四尺七寸五分、横二尺四寸三分、左右各堅四尺六寸五分、横二尺)

京都市臨濟宗大本山東福寺藏

釋迦牟尼佛のことは、法隆寺の金銅像の處に説きたれば、就て見る可し。文殊師利(略稱文殊)は支那に譯して妙吉祥或は妙德と云ふ、法身の居士にして阿闍佛の法子なる金剛薩埵と同體なりと説ける經文あり、又この居士は能信の心力或は了解力を人格を以て表示せるものと云ふ文もあり、既に之を法身の居士なりとすれば、或は其身相嚴麗なる五髻菩薩形を現じて三世諸佛の智母たることを示し、或は此圖の如く童子の相を爲して大乘教の宣布者たることを表するも更に怪むに足らず、其左手の如意は自家の權能の無限なることを示し、其獅子に憑るは獨歩無畏にして一切の怨魔を降伏することを彰はせるなり、此居士に、我は類に従ふて世俗を引接し菩提の正見正受を發さしめん、我を毀謗殺害せん者も、愛念諷曲せん者も、輕慢疑惑誑妄せん者も、賤視せん者も、殺生盜賊を行はん者も、持戒又は破戒せん者も、地獄等の五趣に生れたる者も、惡口等の十惡を造りし者も、緣ある者も、緣なき者も、皆同じく菩提心を發さしめん、と云へる十大願ありて、大乘佛教徒は深く之を崇敬せり。普賢もまた法身の居士にして、其形相には大日等の五法身佛を飾とせる寶冠を戴き、右手に劔を持ち、左手に施願の印を結べるあり、或は右手は膝を押へて慧を表し、左手は蓮花を執りて定を示せるもあり、又或は右手に五骷髏、左手に金剛鈴を握るもあり、其身色の如きも白肉色なるあり、白銀色なるあり、水精色なるあり、又黄金色なるあり、り、こ、に出せるものは夫の法華三昧の護持者として手に妙法蓮華經を繙き、白象に乗じて現身せる相なれば、三幅の畫を連接するときは深遠なる大乘教の始終を綜該せるものなるを知る可し、ある經文には、普賢身を成就すれば自在に無量の世界に來往して諸佛に供養し受樂壽命共に極りなく、無邊の有情を利樂して毘盧遮那佛となる可しと説けども、普賢の本性を尋ねれば、大日如來の自性法身とも云ひ、又吾人所信の如來藏なりとも云へり、之に由りて考ふるに、其時に應じ緣に觸れ種々の身相を現じて有情を化益せることは、毫も怪むに足らざるなり。支那唐朝の吳道子、名は道玄、東京陽翟(河南省)の人なり、少うして貧し、洛陽に遊びて書を張顛賀知章に學びて成らず、然れども畫に巧にして深く妙處に詣れり、蓋し之を性に得たるなり、初め兗州瑕丘(山東省)の尉たりしが、玄宗皇帝(西曆七一三年—七五五年)召して内教博士を授け、且つ詔あるにあらざれば畫を作ること勿れと命せり、道子嘗て勅を奉じて蜀道四川省山河の奇勝を探り、其風光を描きて、玄宗の爲めに珍賞せらる、支那の山水畫はより一變して頗る景趣の豊富を致せりと云ふ、道子の畫は道釋鬼神人物鳥獸臺閣花卉草木等一として佳ならざるなく、其妙古今に絶し、百代の畫聖と稱せらる、此に掲ぐる圖は古來傳へて道子の作と云ふものなるが、其運筆の雄渾にして氣品の高尚なる觀る者をして覺えず崇敬の念を生ぜしむ、世間道子の作と稱するもの多しと雖も、曾て此畫に比す可きものを見ず、且つ其畫樣縑質等より判するも、唐代の遺作たること毫も疑なし、但だ其來歴詳ならざるが爲め、或は之を道子の作なりと斷言するに躊躇する者もあれど、道子の如き妙靈なる手腕を有するにあらざるよりは決して此に至る能はざるなり、其釋迦を寫すや自ら華嚴三昧に入り、文殊普賢を描くや身先づ二大士の心地を踏みて然る後筆を下せしものならん、古來日本畫界の大家にして範を此畫に求めざるなく、本邦美術界に裨益を與へたること幾干なるや知る可らず、今稀世の珍寶を世に紹介すると共に、本邦繪畫發達の來由を示さんとするに當りては、決して此畫を遺る、こと能はざるなり。

ŚĀKYAMUNI, MAÑJUŚRĪ, AND SAMANTABHADRA.

(Three Kakemono, coloured; central one, 4 feet 8 inches by 2 feet 4 inches; others, each, 4 feet 7 inches by 2 feet.)

SAID TO BE BY WU TAO-TZE (CHINESE).

OWNED BY THE TEMPLE TÔFUKUJI, KYÔTO.

(COLLOTYPE.)

A short account of the life of Śākyamuni will be found with the Bronze Image of him belonging to the temple Hôriuji, and is here omitted.

Mañjuśrī is said to be a Bodhi-sattva in the spiritual body and a personification of the power of apprehension. A Bodhi-sattva in the spiritual body can be represented in any way. Here we see him as a youth riding on a lion. The baton held in the right hand is the sign of his infinite power and his riding on a lion means that he is absolutely fearless and capable of subduing all demons. He is worshipped by the Buddhists of the Mahāyāna school on account of his ten great vows in which he expresses his wish of saving all beings who come into contact with him.

Samantabhadra, a Bodhi-sattva also in the spiritual body is represented in several ways. Here he is seen with the "Saddharma-puṇḍarīka sūtra" ("Lotus of the True Law") in his hands, and riding on a white elephant. All this indicates that he is the patron of the Saddharma-puṇḍarīka and therefore a saint peculiar to the Mahāyāna. The true nature of Samantabhadra is said to be the Buddha Mahā-vairocana or the Tathāgata-garbha (Embryo of Buddha) which all beings are supposed to possess. He therefore comes into manifestation whenever any occasion presents itself, in order to benefit and deliver all beings.

Wu Tao-tze (Godōshi) otherwise called Tao-yuen of the Tang dynasty was a native of Yang-ti in Jung-king (Ho-nan), China. When he was an officer at Hsia-kew in Yen-chou (Shan-tung), his artistic fame reached the Emperor Huen-tsung (713-755) who summoned him to the metropolis and invested him with a high office, Nai-chao Po-shi (Doctor of the Inner Teaching). Thereupon the Emperor ordered him not to paint any more without an Imperial decree. Sometime after, he visited those places in Ssu-chuan noted for their scenery which he was ordered to paint from time to time. His productions during the journey are said to have been much admired by the Emperor and the painter himself seems to have acquired many happy ideas for the accomplishment of his art; the taste for grandeur, for instance, marks his paintings after that time. He introduced a reform in the style of landscape-painting, thereby rendering a great service to Chinese art. The Buddhas, deities, human figures, animals, plants, trees, etc. painted by him were generally so excellent and admirable that he was revered as an "Inspired Sage of Painting."

The pictures here reproduced are said to be by him, and after inspection one would readily believe them genuine. Pictures passing as his productions are abundant, but they are inferior to and not comparable with these here given. Even from the style of painting and the quality of the silk, there is no doubt whatever that they are by Wu Tao-tze himself. At any rate, we are sure that they could only have been produced by an artist equally eminent, if not by himself. Mark especially the variety of design, a feature of the pictorial art of the Tang dynasty. These portraits are probably the fruits of long meditation for it was the custom of Buddhist painters to meditate before actually taking up the brush.

When we investigate into the origin of the development of Japanese art no doubt we will find many artists who took these pictures as models and imitated them. They are important to illustrate the history of art in Japan as they have had no small influence on our artists since their importation.





靚跋毘沙門天木像 作者不詳

(身長六尺三寸)

京都市眞言宗大本山教王護國寺(東寺)藏

毘沙門天は四天王の第一にして、北方の國土を守護する藥叉の主神なり、其形相を經に、頂上に大寶冠を戴き、深黃色の面に忿怒降魔の相を露はし、左の定手に寶塔を捧げ、右の慧手に寶劍を持ち、身に甲冑を被むり、天衣瓔珞を以て莊嚴すと説けるものと、此像の形相とを比較するに、寶劍は寶稍となり、而して天衣瓔珞を缺ぐのみ、寶塔内に藏するものは釋迦牟尼佛の舍利にして、其足下に蹈めるものは、二個の藥叉なり、又雙趾の間にあるものは女身にして、此天の母密閼羅ならんと云ふ、靚跋は此天が現身せる國の名とあれども、或は塔又は主を表する原語なる可しとの説あり

此毘沙門天の木像は、寺傳に據るに、天慶二年(西曆九三九年)平將門反せし時、造られしものにして、初め京都の羅城門上に安置しありしに、天元二年(西曆九七九年)其門顛覆せしを以て、遷して東寺に置かれしものなりと云ふ、城樓に此天を崇祀するは、蓋し唐の天寶(西曆七四二年—七五五年)の制に法りたるものならんも、之を天慶時代の作とするは甚だ當らざるに似たり、今其彫法及び姿勢武裝等に由りて考ふるも、恐らくは支那李唐の時代(西曆第七世紀より第九世紀に至る)に成れるものならん、且つ意ふに、作者は多少の影響を西域の藝術より受けしものなるが如し、本邦毘沙門天像を傳ふるもの甚だ尠からずと雖も、此像の如き上作は他に比類無し、古來我が藝術界の模範品として、斯道に裨益を與へたること幾干なるや知る可らず、實に稀世の珍寶と稱して可なり

WOODEN IMAGE OF VAISRAVANA (BISHAMONTEN).

(6 feet 2 inches in height.)

SCULPTOR UNKNOWN.

OWNED BY THE TEMPLE KYÔWÔGOKOKUJI (TÔJI), KYÔTO.

(COLLOTYPE.)

Vaisravaṇa (Bishamonten) is the first of the four Regents of Heaven and is the Lord of the Yakshas (demigods) his duty being to protect the eastern region. We have above referred to him in the "Four Mahārājas" of Kaidan-in, Tōdaiji. The usual description of Vaisravaṇa runs as follows: "He wears a grand diadem on his head. His angry face, deep yellow in colour, indicates his function as a subduer of devils. He holds in his left hand a small jewel pagoda (stūpa), and in his right hand a jewel sword. He wears a suit of armour ornamented with a celestial robe and garlands." When we compare our image with the description we see not much difference between them. The ornaments of the robe and the garland are omitted altogether while a halberd is substituted for the jewelled sword in the right hand. Inside of the small pagoda there is said to be a portion of a sacred relic of Śākyamuni. He stands treading on a pair of Yakshas and between them a female shows herself safely protected, who is believed to be the mother of Vaisravaṇa, Mi-ja-ra (Sanskrit unknown)*

According to the tradition of Tōji, Taira-no Masakado, in 939, ordered the image to be made and put at the gate Rajyōmon, and when the gate fell down, the image was brought over to Tōji and deposited there. The custom of putting Vaisravaṇa's image at a gate or in a tower began at the time of the Emperor Huen-tsung of Tang, China (742-755) when he ordered to arrange that each town might have at least one image of Vaisravaṇa in it. The time when this custom was introduced into Japan we do not know. In any case it seems to be erroneous to assign the sculpture to the time of Masakado. After careful inspection of the bodily form and the coat of mail we have come to think that it must be of Chinese origin and belongs to the period of the Tang dynasty (7th-9th centuries); the sculptor seems to have been more or less influenced by the Indian sculpture of or before that time. There are several images of Vaisravaṇa handed down to us, but there is none so excellent as this. It must have served as a model for ancient sculptors and helped in the development of our art.

* Kuvera's mother is Idāyēdā but as his father is Viśravaṇa, Mi-ja-ra may stand for Viśravasi.



五大虚空藏菩薩木像 作者不詳

- 一、金剛虚空藏菩薩
- 二、寶光虚空藏菩薩
- 三、法界虚空藏菩薩
- 四、業用虚空藏菩薩
- 五、蓮華虚空藏菩薩

(身長各二尺四寸)

京都市真言宗教王護國寺塔頭觀智院藏

五大虚空藏菩薩は五法身佛の化身なり、此に出せる五軀中、(一)獅子背に坐するは東位の金剛虚空藏にして、其本地は金剛部の主阿閼如來なり、或は之を福智虚空藏とも云ひ、官位長壽等を求むる者を益するを本願とす、經に其身相黃色にして五佛冠を戴き、右手に施無畏の印を結び、左手に羯磨杵を載せたる蓮華を持ち、白蓮座に坐す、又此像の如く左手に鈎、右手に寶金剛を持すとも記せり、(二)象背に坐するは南位の寶光虚空藏にして、其本地は寶部の主寶生如來なり、或は之を成滿虚空藏とも云ひ、富貴智慧等を與ふるを誓願とす、此菩薩の蓮座は赤色、身相は赤肉色、右手に寶劍を持ち、左手に如意珠を載せたる青蓮華を執り、其如意珠は光焰を放つとも記せり、(三)馬背に坐するは法界虚空藏にして、其本地は佛部の主大日如來なるが、或は之を解脫虚空藏とも云ひ、出世間一切の志願を満足せしむる等を本願とす、其身相は黃色にして、右手に施無畏の印を結び、左手に獨鈷杵を載せたる蓮華を執り、黃蓮座に坐すともあり、又此像の如く左手に鈎、右手に如來珠を持すとも記せり、(四)叭叭鳥の背に坐するは北位の業用虚空藏にして、其本地は羯磨部の主不空成就如來なるが、或は之を無垢虚空藏とも云ひ、降魔息災等の益を與ふるを志願とす、其身相は白色にして、白蓮座に坐し、左手に施無畏の印を結び、右手に月輪を載せたる蓮華を持すともあり、又黑紫色にして、左手に鈎、右手に羯磨杵とも記せり、然れども此像は却て三瓣寶を持てり、(五)孔雀背に坐するは西位の蓮華虚空藏にして、其本地は蓮華部の主阿彌陀如來なるが、或は之を施願虚空藏とも云ひ、愛敬の益を授け、西方極樂に上品上の往生を得せしむる等を誓願とす、其身相は紅玻璃色にして、紫蓮座に坐し、合掌を胸に當つるとあり、又赤色にして、左手に鈎、右手に大紅蓮華ともあれど、此像は右手に如意珠を持てり、經には此五菩薩の各位に梵天、帝釋、焰魔、四天王等の一或は二を配して四十種の利益を説けり

此五軀の靈像今は觀智院の本尊なるが、其傳來は江州安祥寺の慧運僧都、承和十四年(西曆八四七年)唐國より歸朝の際、支那長安(唐朝の都城にして今の陝西府左街の青龍寺より將來せしものなりと云ふ)青龍寺は曾て祕密佛教の中心として、唐帝の保護も淺からざりし大寺なれば、かゝる靈像を容易に外人の手に渡す可き理なけれども、慧運は武宗(西曆八四一年—八四六年)が國內の佛寺を廢毀せし時、彼地に在りしかば、其機に乗じ、特に請ふて携へ歸りしものなる可し、其相好の溫雅にして、而も端嚴なる希臘の影響を受けたる西印度美術の神髓を發揮して、殆んど餘蘊なきが如し、本書は其技術の精巧を示さん、爲めに、第一圖に於て其正面上段と斜面下段とを出し、第二圖に於て更に金剛虚空藏菩薩の側面を掲出せり

WOODEN IMAGES OF THE FIVE GREAT ÂKÂŚA-GARBHAS (KOKÛZÔ).

(Each, 2 feet 4 inches in height.)

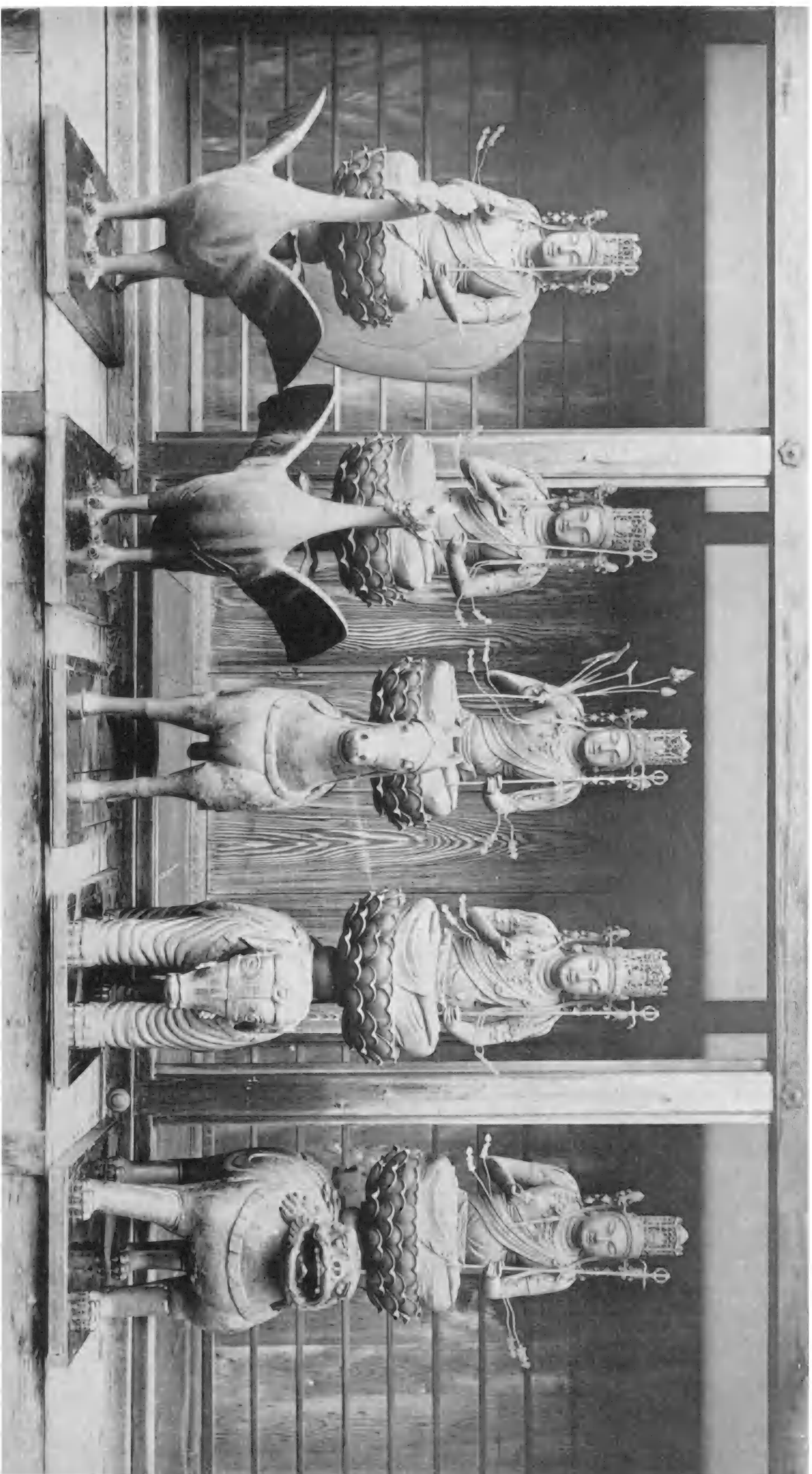
SCULPTOR UNKNOWN.

OWNED BY THE TEMPLE KWANCHIIN, KYÔWÔGOKOKUJI, KYÔTO.

(COLLOTYPE.)

The five Great Âkâśa-garbha Bodhi-sattvas are said to be the incarnations of the five Buddhas of the past. The one riding on a lion is Vajra Âkâśa-garbha of the East (i), who is, in his original form, Akshobhya Buddha in the sphere of Vajra (Diamond). He is sometimes called the "Âkâśa-garbha of Wisdom and Happiness," his original vow being to benefit those who seek long life and a good social position. The image here reproduced sits on a white lotus flower on the back of a lion, wearing a diadem with five Buddhas on it. He holds a spear in the left hand and a Vajra in the right. The one seated on an elephant is Ratna-prabhâsa Âkâśa-garbha of the South (ii), who is an incarnation of Ratna-sambhava Buddha of the sphere of Ratna (Jewel), and is sometimes called the "Âkâśa-garbha of Fulfilment," his original vow being to benefit those who seek to be rich, noble and wise. He is generally represented as sitting on a red lotus and holding a three-horned jewel in the right hand and a harpoon in the left. Dharmadhātu Âkâśa-garbha (iii) sits on a horse. He is originally Mahâ-vairocana Buddha of the sphere of Buddha, his second name being the "Âkâśa-garbha of Deliverance." His vow is to help all engaged in religious matters. He holds a harpoon and a young lotus. Karma-bhoga Âkâśa-garbha of the North (iv) sits on a shrike, and is said to be an incarnation of Amogha-siddhi Buddha of the sphere of Karma. His second name is the "Taintless Âkâśa-garbha." His original vow is to subdue devils and to remove misfortunes from the people. He holds a harpoon and a three-horned jewel. Padma Âkâśa-garbha of the West (v) is on a peacock and is originally Amitâyus of the sphere of Lotus, named also the "Âkâśa-garbha of the Gift of Vows." To benefit those who wish to be born in the Pure Land of Bliss in the West is his vow. He is on a purple lotus and holds a wishing gem (Cintâ-maṇi) and a harpoon. In a certain sūtra the five Bodhi-sattvas are accompanied by the Gods Brahma, Śakra, Yama and the four Mahâ-râjas.

The five images here reproduced are now enshrined in Kwanchiin as the chief objects of worship. These originally belonged to the temple Ching-lung-ssu at Chang-an (Sian-fu in Shien-si), China, and were brought home in 847 by Yeun Sôdzû, a priest of Anshôji, province of Ômi, who went to China for Buddhist study. Ching-lung-ssu was the centre of mystic Buddhism in China, being patronized from time to time by the Emperors, and no sacred objects would have been given to a foreigner like Yeun. Yet it is possible that he had special permission to bring them home as he happened to be there at the time of the great persecution of Buddhists by the Emperor Wu-tsung (841-846). The images are rare and excellent, so meek and gentle in countenance, and dextrous in finish. The sculptor must have got hold of the true spirit of the fine art of N.W. India, which had reached a high state of perfection through the influence of Grecian sculpture. To show fully the dexterity of the work we have given here the front of the five images (above) and the side (below) on the first plate, and also the side of the Vajra Âkâśa-garbha in the second.





如意輪觀世音菩薩木像

作者不詳

(身長七尺)

京都市天台宗廬山寺藏

如意輪觀世音は、大梵深遠觀世音とも稱し、觀自在が天上界の有情を濟度せんとして現身せるものにして、世間に存するもの、多くは東寺の畫像本冊所載の如く六臂なるが、稀には此像の如く二臂なるものあり、二臂如意輪は、經に據るに、首に化佛冠を戴き、左手は如意寶珠を載せたる蓮華を執り、右手は說法の相を爲し、顔貌照悦なりとあり、今此像を見るに、如意珠は之を寶冠の傍とし、左手は蓮華を執らずして右趾上に置くも、右手は說法の相を示すが如し、蓋し其二臂たり六臂たるは各所顯あり、甲は此菩薩一切の力用を定慧の二に收め、乙は之を開きて地獄餓鬼等の六道濟度を示すものなり、何れにしても、若し現當二世の志願を成就せずんば我は虛妄罪に墮せん云ふ菩薩の誓願は渝ることなきなり

此像の傳來は聖德太子(西曆六二二年薨)の作にして、其建立せる金山天王寺(今は存せず)の本尊たりしものなりと云へり、然れども之を中宮寺廣隆寺等に傳ふる如意輪觀世音の像に比すれば、全體の作風大に其趣を異にし、恐らく何人も其同時代の製作たるを認識するに苦むならん、或鑑識家は説を爲して言く、此種の觀音は推古時代の製作に係るもの多しと雖も、此像は寧ろ天平以後に成れるものにして、即ち朝鮮支那兩形式の過渡時代を知るに足る可き逸品なりと、此説傳來に比して頗る穩當なるを覺ゆ、其寶冠頗る過大にして兩足また過長の嫌なきにあらざれども、容貌の溫雅にして衣裳の端正なる、古製中の尤物と云ふ可し

WOODEN IMAGE OF CAKRAVARTĪ-CINTĀ-MANĪ AVALOKITEŚVARA (NYOIRIN KWANNON).

(6 feet 10 inches in height.)

SCULPTOR UNKNOWN.

OWNED BY THE TEMPLE ROSANJI, KYŌTO.

(COLLOTYPE.)

Cakravartī-cintā-maṇi Avalokiteśvara (Nyoirin Kwannon) is sometimes called the Mahā-brahman Avalokiteśvara, and is his incarnated form as a saviour of heavenly beings. He is commonly represented as having six arms as in the case of the picture of Tōji which is reproduced elsewhere in this volume. The two armed Kwannon, as is here given, has a wishing gem (Cintā-maṇi) on his diadem; his right hand shows that he is preaching the Law while the left hand is resting on his leg. His two arms are said to represent the two categories, meditation and wisdom. His special vow is to fulfill every wish of all beings of the present and the future and this is the real cause of his popularity among the people.

This image is said to have been sculptured by Shōtoku Taishi (died in 622) and was kept in Tennōji (now ruined), Kyōto. But when we compare it with those images of the Buddha kept in Chūgūji, Nara and Kwōriuji, Kyōto we find that they differ widely in all respects so that they can hardly be considered productions of contemporaries. Some experts would assign this image to the eighth century and think that it represents the stage of transition from the Korean-Chinese sculpture to the Japanese. This type of Kwannon is often met with among the productions of the Suiko period (7th century), but one must not be misled by the type only. Though the diadem seems somewhat too large and the legs a trifle long, yet the gentleness of its facial expression and the formal dress are marks of a master-hand of the olden time.



不動明王木像 弘法大師空海作

(身長三尺七寸五分)

京都市眞言宗大本山教王護國寺(東寺)藏

不動明王は、祕密佛教にて崇奉する五大明王の隨一にして、大日如來の化身なり、之を本尊として修法するものは自身不動となり、不可思議なる三摩地、辯才、力用を得て、諸菩薩と同位に達すと云へり、其形相は經文に、身色には青あり赤黃あり、衣裙は赤色にして、左に一辮髪を垂れ、左眼は斜視、曲眉、瞋面以て降魔の相をなし、左手に寶劍を握り、右手に羂索を執るとあり、或は左手に羂索、右手に寶劍を執るともあり、其臺座には蓮華、寶石、寶盤山の三種あり、又一切の愛樂を満足せしむる童子形の不動は、身赤色にして、左に黒雲色の一辮髪を垂れ、一眼斜視、微しく二牙を露はして憤怒し、右手は金剛杵を握り、左手は寶棒又は羂索を把り、火焰中の蓮臺或は石山上に坐すと記し、又破軍法の本尊としては四面四臂なる黃色の不動を造り、白牙を上下に出し、遍身を火焰にして、大忿怒の相を爲さしめ、惡人を降伏せんには更に自己の血を以て此像を畫くを要すと云へり、此に出す像は、左手に羂索を把り、右手に寶劍を握り、二白牙は童形不動の如く下に向ふて現はれ、忿怒の相はあれども眼斜視を爲さず、其臺座は所謂寶石なるが如し

抑も不動の像は、眞言宗の祖弘法大師空海(寶龜五年—承和二年)即ち西曆七七四年—八三五年が初めて支那より傳へしものなるが、此に出す像は即ち大師の一刀三禮の作と稱して、現に東寺御影堂(弘法大師の影堂)の南面に祕置せらるゝものなり、蓋し大師の支那より歸るや、我國の佛教に一大變動を興へしのみならず、夥多の佛天像を携へ歸り、又自から刀筆を執りて之を作造し、彫刻及び繪畫の上にも亦一大變動を興へたり、但し世間に大師の作と稱せらるゝもの頗る多しと雖も、此木像の如く由緒の正確なるは殆んど稀なりとす、其雄渾にして而も沈重なる、百世の下、眼あたり空海大師の心相を觀るの心地すと云ふ可し

WOODEN IMAGE OF ACARA (FUDÔ).

(3 feet 8 inches in height.)

BY KÔBÔ DAISHI.

OWNED BY THE TEMPLE KYÔWÔGOKOKUJI (TÔJI), KYÔTO.

(COLLOTYPE.)

Acara (Fudô) is one of the five superhuman beings who are revered in mystic Buddhism, and is said to be the incarnation of Mahâ-vairocana. One who worships him is believed to be able to attain to the same rank as a Bodhi-sattva, by realizing the state of supernatural calm, and the power of eloquence and activity. There are several ways of representing him and the accounts given about him differ widely from one another. According to a certain sûtra, he is a being whose body is blue or brown in colour, attired usually in red, with an angry expression on his face, his eye-brows crooked and his left eye looking sideways, a cue hanging over his left shoulder. He sits on a lotus flower or on a precious stone or on a jewel rock, grasping a sword in his left hand and a rope in his right. The attitude seems to indicate his function as the subduer of devils. There is another Acara in the form of a youth, and there is another still who is worshipped as a god of victory and has four faces and four arms, and stands in the midst of a burning fire. The image here reproduced does not agree with any one of these accounts exactly, but is rather a combination of them all. He is here represented with the rope in the left hand and the sword in the right; the two white teeth are attributes of the youthful form of Acara. There is the expression of anger, but no such turn to the eye as is mentioned above; the seat may be taken to represent that of precious stones.

The portrait of Acara was first introduced into Japan by **Kôbô Daishi** (774-835), founder of the Shingon sect, who obtained it while in China. The wooden image here given was sculptured by him after his return home, and is now kept as a sacred object of worship in the Miyeidô (the hall in which the image of Kôbô Daishi is kept) of Kyôwôgokokuji (or Tôji), Kyôto. Kôbô was a great reformer of art as well as of Buddhism.

On the one hand he introduced the mysterious doctrine of Mantra (Shingon) and with it the study of Sanskrit, and on the other exercised a great and good influence on the art not alone of the Tempyô but also of later periods by producing a number of images and portraits of sacred personages. The image of Acara is no doubt one of his best.



山越阿彌陀如來圖(絹本着色) 傳惠心僧都筆

(竪四尺四寸五分、横三尺八寸七分)

京都市東山淨土宗西山派大本山禪林寺藏

阿彌陀は支那に譯して無量壽と云ふ、西方に極樂淨土を建立し、十方の衆生至心に信樂して彼の淨土に生ぜんと欲し、一念乃至十念せんには、必ず往生成佛せしむ可し、と云ふが如き四十八の大誓願を發し、其願成就して西方淨土に佛となれるものなりと云ふ、淨土宗、眞宗、融通念佛宗等は皆此佛を本尊とす、經には此佛の光明の德を讚嘆し、無量光佛、無邊光佛、無礙光佛等の十二種の異名を列せり、此に出す圖は筆者惠心僧都が比叡山横川近江國の嶺上に彌陀の尊容顯現せるを觀て寫したりと云ふものにして、觀自在、大勢至の二脇士は山を隔て、阿彌陀佛の前にあり、甲は蓮華座を捧げて往生人を迎攝する相を示し、乙は雙掌を合せて其人を稀有最勝人と讚嘆謨拜するの容を爲し、多門増長の二天王は觀自在の下位に、廣目持國の二天王は大勢至の下位にありて、念佛行者を護持することを表す、中央下部の男女二身中、左なるは往生を願求せる中印度摩揭陀國の頻毘娑羅王、右なるは其后韋提希夫人なるが如し

惠心僧都名は源信、姓は卜部、天慶五年(西曆九四二年)大和の國當麻に生れ、比叡山に上り、慈惠大師に就きて顯密兩教の玄旨を極め、學行共に非凡なりしが、當時僧侶の名利に沈溺せるを厭ひ、山北なる横川の惠心院に隱棲し、大小乗教の研鑽述作に一身を委ね、寛仁元年(西曆一〇一七年)七十六歳を以て歿せり、僧都と同時に檀那院覺蓮といふ碩德あり、互に宗要の議論を上下せしより、天台宗の學系は長く惠心、檀那の兩流に別れたり、僧都は博學なりしも其學に誇らず、高德なりしも其德を憑まず、往生要集を編述して彌陀の淨土に生れんことを願ひ、絶息の瞬間まで口に念佛の聲を絶たざりしと云ふ、古今稀有の高僧と稱す可し、僧都は又繪畫と彫刻とに於て藤原時代(西曆第十一世紀)美術史上に最も有力なる地位を占有せり、但し世間に僧都の作と稱せらるゝもの多しと雖も、此圖の如く佛菩薩の氣品の高尚優美にして、髣髴として大慈悲の德音を聞くが如きものに至りては甚だ妙し、山容又溫雅にして一種言ふ可からざる趣あり、蓋し是れ僧都が念佛三昧によりて修し得たる特擅の妙技ならんか、然れども由來僧都の作品は箇々別々其趣味を異にし、眞偽を判すること頗る難く、吾人をして殆んど五里霧中に彷徨せしむるの感あり、其詳細は他日更に記するの時あらん

BUDDHA AMITÂYUS APPEARING FROM BEHIND A MOUNTAIN.

(A Kakemono, coloured; 4 feet 4½ inches by 3 feet 9 inches.)

SAID TO BE BY YESHIN SÔDZU.

OWNED BY THE TEMPLE ZENRINJI, KYÔTO.

(COLLOTYPE.)

Amitâyus, otherwise called Amitâbha, meaning respectively "Immeasurable Life" and "Unlimited Light," is the very popular Buddha who founded the "Pure Land of Bliss" (Sukhâvatî) in the western quarter beyond the world and made special vows, forty-eight in number, to save all beings who desire to be born in his Land and earnestly believe in him, calling from once to ten times his gracious name into remembrance. As the result of these vows, he is said to have become a Buddha and is living in Sukhâvatî in the west. He is the chief object of worship of the Jôdoshû, Shinshû, Yûdzû-nembutsushû and some other sects in Japan. In the scriptures of these sects which praise his light and glory, he is invoked with twelve different epithets, Amitâbha, Anantâbha and the like.

The present portrait of Amitâyus was taken from the vision seen by Yeshin Sôdzu himself, in which the Buddha appeared on a peak of Mount Hiyei at Yogawa, Omi. Before the lord Buddha, there stand his two retainers Avalokiteśvara (Kwannon) and Mahâ-sthâma-prâpta (Dai-seishi); the former holding in his hands a lotus-flower seat symbolic of the welcome awaiting believers who enter Sukhâvatî (Land of Bliss) while the latter is seen with hands joined together in salutation which also represents respect to the coming devotees. The four regents of heaven also stand there, Vaiśravaṇa (Tamonten) Virûdhaka (Zôchôten) below Avalokiteśvara, and Virûpāksha (Kômokuten) and Dhṛita-râshṭra (Jikokuten) below Mahâ-sthâma-prâpta; they protect all believers from devils. The two figures in the immediate foreground represent King Bimbisâra of Magadha, N. India, and his consort Vaidehî, who are said to have been sincere believers in Amitâyus.

Yeshin Sôdzu was born in the province of Yamato, and lived from 942 to 1017. He studied the Esoteric and Exoteric doctrines of Buddhism under Jiye Daishi who lived then in the temple on Mount Hiyei, and was famous both for his learning and his virtue. Being disgusted with the general corruption of the priests of his time, he separated himself from their worldly community and spent a calm life in the temple Yeshin-in at Yogawa, on the northern side of Mount Hiyei, where he devoted himself exclusively to the investigation of the Mahâyâna and Hinayâna schools and also to the publication of the results. At that time there was a learned priest called Kakuun in the temple Dannain, with whom he entered into a serious dispute about the dogmas of the Tendai sect, which ended unfortunately in their hopeless disagreement, and henceforth the dogmatical system of that sect became divided into two schools the Yeshin and the Danna. He was profoundly learned and highly virtuous, and at the same time was distinguished for modesty and piety. He published a treatise entitled "Ôjyo-yôshû" ("Essay on the Birth in the Land of Bliss"). Through his whole life he prayed to Amitâyus with a sincere desire to be born in Sukhâvatî. Even at the very moment of his death, he continued still to call on the name of Amitâyus and faintly uttered with his last breath the formula "Namo Mitâyushe Buddhaya." A priest like him is indeed a typical Buddhist. He is also well known in the history of the art of the Fujiwara period (11th century) as an excellent artist both in painting and in sculpture of sacred personages. Among the many paintings ascribed to him, we find few besides the present one so dextrous and so elegant, presenting the sublime and graceful character of Amitâyus and Bodhi-sattvas in such perfection that one is impressed at a glance with the great mercy and sympathy of the Buddha. The very mountain, which is of rare artistic taste, is eloquent of meekness. The ability to produce so remarkable a work as this may be attributed to his constant contemplation (Samâdhi) on Amitâyus.



阿彌陀如來木像 傳惠心僧都作

(身長四尺六寸五分)

京都市東山淨土宗鹿谷法然院藏

阿彌陀は山越如來の處に記し、如く、西方に淨土を建立し、念佛の衆生を攝取する佛なるが、觀無量壽佛經に、往生の行人を上品上、上品中等の九品に分ちたれば、世の佛工之に據りて九種の像を造り、之を九品の阿彌陀と稱す、今この像の印相を見るに、上品上の佛にして、至誠心、深心及び廻向發願心を起せる衆生を濟度するの相なり

淨土宗の祖法然上人(長承二年—建曆二年即ち西曆一一三三年—一二一二年)の念佛法を弘通するや、草庵を鹿谷に結び、此像を安置し、淨行を修せしが、其徒住蓮安樂もまた此に六時禮讃を勤めたりと云ふ、現今の寺は萬無心阿が建立せしものにして、萬無寺を本稱とすれども、廣く人口に膾炙せるは法然院なり、世間此像を凡三百年前の作ならんと云ふものあれども、是れ恐らくは元祿時代(西曆第十七世紀の終)に佛匠弘教が觀經曼荼羅に因りて精緻なる裝飾を施せる天蓋、寶座、後光等を見て言を爲すものならん、其面貌に至りては毫も後人が手を加へたるの痕なし、疑もなく是れ慧心の眞作なる可し

WOODEN IMAGE OF BUDDHA AMITÂYUS.

(4 feet 8 inches in height.)

SAID TO BE BY YESHIN SÔDZU.

OWNED BY THE TEMPLE HÔNEN-IN, KYÔTO.

(COLLOTYPE.)

As we have said above, Amitâyus (or Amitâbha) is believed to have his "Land of Bliss" (Sukhâvatî) in the western quarter beyond the world, whither he leads all those who believe in him and live in accordance with his Law. In the Amitâyur-dhyâna sûtra the devotees are divided into nine grades (there being three subdivisions under each of the three grades, high, middle and low). Accordingly Buddhist sculptors represent the Buddha also in nine ways, the image here represented in the colotype being the Buddha of the highest form of the highest grade.

Hônen (1133-1212), founder of the Jyôdo sect built a temple known as Hônen-in at Shishigatani, Kyôto, soon after he began to preach his doctrine of the "Land of Bliss" and enshrined therein the image here reproduced as the object of worship, which is said to have been carved by **Yeshin Sôdzu** who was skilled in sacred sculpture as well as painting. It is preserved there even to the present day. While the tradition of that temple assigns it to Yeshin, some have expressed a doubt as to its genuineness though without any reasonable grounds. The image is, on the whole, well proportioned and well finished, and is above criticism in respect to its expression and pose. We have no reason to question the correctness of the tradition just mentioned, before we have some definite proof to the contrary.



鳥獸戲畫(紙本墨畫) 鳥羽僧正覺猷筆

全四卷中の二段

(各卷全長三丈七尺余、豎幅一尺)

京都府下柵尾眞言宗高山寺藏

覺猷は源隆國の子にして天喜元年(西暦一〇五三年)京都に生れ、大僧正覺圓の弟子となり、天台宗の解行を學び、大治五年權僧正に任じ、更に上つて僧正となり、長承三年大僧正に進み、保延元年法務を兼ね、同年大僧正并に法務を辭し、四年天台座主に補せられ、六年(西暦一一四〇年)粟田の青蓮院に於て示寂す、歳八十八、覺猷曾て鳥羽(京都の南)に居りしに由り、人呼んで鳥羽僧正と云ふ、僧正道餘に佛畫、人物畫、鳥獸畫等を描きて樂みしが、就中戲畫に巧みにして、物として筆に上らざるなく、奇想天外より落ち來りて千變萬化、觀る者をして嘆賞に堪へざらしむ、されば僧正宗教上に於ては記す可き程の功績なかりしかども、繪畫の一邊は天稟の機智を巧妙なる技能に顯はして一生面を開き、恰も鎌倉美術の先驅とも云ふ可き地位に立てり、此に出す圖は、鳥獸遊戲圖卷の二段なり、世間僧正の畫と稱するもの少からざれども、此圖卷の如く傳來の確なるものなし、其筆勢暢勁にして、位置整正、飄逸の中自ら齊穩の趣あり、尋常畫家の夢想だも及ばざる所にして、名聲千載の後に嘖々たるもの、偶然に非ずと云ふ可し、但しこの二圖は其卷中に在りて筆態の最も著實なるものなり

ANIMAL CARICATURES.

(Two portions of the four rolls, ink-sketch; each roll, 37 feet 9 inches by 1 foot.)

BY TOBA SÔJYÔ.

OWNED BY THE TEMPLE KÔZANJI, TOGANOO, KYÔTO.

(COLLOTYPE.)

Toba Sôjyô, whose private name was Kakuyû, was a scion of the Minamoto family and a disciple of Kakuyen (a high priest of the Tendai sect) from whom he learnt both the doctrine and religious duties. Afterwards he became a patriarch of the sect. He died in 1140, aged eighty-eight. At one time he lived at Toba (south of Kyôto) and was known as Toba Sôjyô ("Bishop of Toba"). He devoted himself principally to the painting of Buddhist saints and other personages, and also of birds and beasts. He used to amuse himself by drawing caricatures of animals and so on, not striving to seriously reproduce nature, of course, but simply to express as tellingly as possible the quaint and curious fancies of his own mind; and it was in this humorous painting that he especially excelled, for in the field of religious art he left very little indeed of sufficient merit to be described here, but his wit and cleverness as shown in his marvellous caricatures have made his name pre-eminent in the history of Japanese art. He created a wholly new field for himself and was a forerunner of the Kamakura period.

The four rolls, two portions of which we have reproduced here, consist of pictures of birds, beasts, etc., in various comic poses and postures. The use of the brush is free and strong and the subjects depicted are well and harmoniously arranged. His work is generally bold and eccentric, but still is not infrequently soft and gentle. At no time in the history of Japanese art has anyone equalled him in caricatures. Though we have a number of paintings said to be by Toba Sôjyô, his genuine productions are very few. The present rolls, however, hold the highest position among those which are now considered genuine and authentic.



五祕密畫像(絹本着色)

筆者不詳

(竪二尺八分、横一尺三寸五分)

京都府下山科眞言宗醍醐寺三寶院藏

大日、不動、寶生、無量壽、不空成就の五佛は、佛、金剛、寶、蓮華、羯磨といふ五部の教主なるが、又之を呼んで五祕密と云ふ、但し經に、瑜伽行者は、一切の有情は如來藏性を具するが故に我れ彼等をして金剛薩埵の位を證得せしめん、彼等は金剛藏性を具するが故に虚空藏菩薩の位を證得せしめん、妙法藏性を具するが故に能く一切の語言を轉じ觀自在菩薩の位を證得せしめん、羯磨藏性を具するが故に毘首羯磨菩薩の位を證得せしめん、以上の四種藏性を具するが故に速に清淨毘盧遮那佛身を證得せしめん、の五大願を發し、法の如く修行するを五祕密瑜伽法門と云ふとあり、之に由りて考ふるに、大日等の五佛は、五祕密瑜伽の三昧に應現し、金剛界の大日(應身)、金剛薩埵、虚空藏等として動作するものならん、蓋し是の如きの五法を祕密と名くるは、一切諸尊皆此五祕密三摩地に入るが故なりと云へり、五祕密圖の配置は相傳一ならず、或は中尊は金剛薩埵にして身相水精色、五鈷杵と金剛鈴とを持ち、欲金剛尊は赤色にして金剛箭を、觸金剛尊は白色にして五鈷杵を、愛金剛尊は青色にして摩竭幢を持ち、慢金剛尊は黃色にして慢印を結ぶとあり、或は觸金剛尊は中尊を抱持すともあり、今此に出す圖の中尊は金剛手菩薩なるが、右手に三鈷杵、左手に金剛鈴を持ちて、佛部の教主大日の地位にあり、左後に摩竭幢を持てる愛金剛尊は、寶部の教主寶生の地位に立ちて虚空藏の力用を爲し、左前の慢金剛尊は雙手に金剛拳印を結び、羯磨部の教主不空成就の位に居りて毘首羯磨の力用を爲し、右後の白蓮色なる觸金剛尊は、其相大日の如くなるが、中尊を抱持し、金剛部の教主不動の地位を占めて金剛薩埵の力用を爲し、右前の右手に箭を燃る欲金剛尊は、蓮華部の教主無量壽の位に據りて、觀自在菩薩の力用を爲すもの、如し、其筆意設色の明潔にして巧妙なるは何人も異論なき所なる可く、且つ全幅に剝落燦染の痕なし、實に稀世の珍幅と云ふ可し、蓋しこの圖像は元來祕密甚深のものなるが故に、十襲之を藏して屢出さざりしに由りて然るか、其筆端には春日派の精神を發露して趣味津津たるを覺ゆ、想ふに是れ藤原後期時代(西曆第十二世紀)の名手に成れるものなる可し

THE MYSTERIOUS FIVE.

(A Kakemono, coloured; 2 feet 1 inch by 1 foot 4 inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE SANBÔ-IN, DAIGOJI, KYÔTO.

(WOOD-CUT.)

The five Buddhas, Mahâ-vairocana, Akshobhya, Ratna-sambhava, Amitâyus and Amogha-siddhi, are said to be the lords of the five categories respectively, i.e. Buddha (the Enlightened), Vajra (Diamond), Ratna (Jewel), Padma (Lotus) and Karma (Action) and they are called collectively the "Mysterious Five." In a certain sûtra, we find the following passages: One who practises Yoga-meditation aims at a fulfilment of the five great vows, namely:—

- I. "May I lead all living beings to attainment of the rank of the Bodhi-sattva (saint) Vajra-sattva, for they all have the nature of Tathâgata-garbha (Embryo of Buddha)."
- II. "May I lead all living beings to attainment of the rank of the Bodhi-sattva Âkâśa-garbha, for they all have the nature of Vajra-garbha (Embryo of Diamond)."
- III. "May I lead all living beings to attainment of the rank of the Bodhi-sattva Avalokiteśvara, by preaching with words all I know, as they all have the nature of Saddharma-garbha (Embryo of the True Law)."
- IV. "May I lead all living beings to attainment of the rank of the Bodhi-sattva called Viśva-karman, as they all have the nature of Karma-garbha (Embryo of Action)."
- V. "May I lead all living beings to attainment of the pure body of the Buddha Mahâ-vairocana, as they all have the nature of the above four Garbhas (Embryos)."

The vowing and practising of the above five is the doctrine of Yoga-meditation concerning the "Mysterious Five." Each of the five Buddhas above mentioned will come into manifestation before one who has attained the state of supernatural calm through the Yoga practice, respectively as Vajra-sattva, Âkâśa-garbha, Avalokiteśvara, Viśva-karman and a transformed Vairocana. There is another set of deities who are represented in our picture and are generally identified with the above five Bodhi-sattvas. Their names are Vajra-pâṇi, Râga-vajra, Vajra-sandhi, Sparśa-vajra and Mahâ-vajra.

In the picture here reproduced the Bodhi-sattva Vajra-pâṇi sits in the centre and has a diamond pestle* with three points in his right hand and a diamond bell in the left, so that he occupies the position of Mahâ-vairocana, the Lord of Buddhas (i). The venerable Râga-vajra, is on the left hand side, and has a Makara-banner† taking the place of Ratna-sambhava, the Lord of Jewels (ii); his functions are the same as those of Âkâśa-garbha. The venerable Vajra-sandhi, the one in front on the left whose hands are clasped in the way known as the "diamond fist" (Vajra-sandhi)‡ takes the position of Amogha-siddhi, the Lord of Action (iii) and plays the part of Viśva-karman. The venerable Sparśa-vajra is behind on the right, having the colour of a white lotus and the appearance of Mahâ-vairocana. He is represented as embracing the central figure. He takes the functions of Vajra-sattva and occupies the position of Akshobhya, the Lord of Diamonds (iv). Finally the venerable Mahâ-vajra in front on the right with a diamond arrow takes the place of Avalokiteśvara, standing on the throne of Amitâyus, the Lord of the Lotus (v).

A TABLE SHOWING THEIR MUTUAL RELATIONS.

Buddhas	Mahâ-vairocana	Ratna-sambhava	Amogha-siddhi	Akshobhya	Amitâyus
Bodhi-sattvas	Mahâ-vairocana	Âkâśa-garbha	Viśva-karman	Vajra-sattva	Avalokiteśvara
Incarnated Bodhi-sattvas represented in the picture	Vajra-pâṇi	Râga-vajra	Vajra-sandhi	Sparśa-vajra	Mahâ-vajra
	in the centre, white coloured, holding a diamond pestle* in the right hand and a diamond bell in the left.	on the left, dark-coloured, having a Makara-dhvâja "fish banner."†	in front on the left, gold coloured, with hands clenched in the way called the "diamond fist."‡	on the right, white, embracing the central one.**	in front on the right, reddish, with a diamond arrow.††

We have no way of ascertaining who the painter was. It seems, however, to belong to the latter part of the Fujiwara era (12th century). That it is the work of a master-hand is evident from the unusual clearness, the dexterous use of the brush and the delicacy and beauty of the colouring at first sight some might suppose it to be a modern painting, for it bears no sign of fading or peeling. But its being in so excellent a state of preservation is not necessarily proof against its antiquity as such pictures are generally kept in secret and exhibited only on the rarest occasions.

* Meaning Vajra-kîla, "Thunderbolt." He is no doubt Indra; Vajra-pâṇi is an epithet of Indra.

† This is the usual sign of Kâma, the Indian god of love who is also called Makara-ketu, -dhvâja, or -ketana. Makara is a kind of fish, a marine monster.

‡ This is the origin of the name, "Vajra-sandhi." Viśva-karman is the architect of the universe in the Vedic period, and later an artificer of the gods, often identified with Prajâpati, the creator.

** Sparśa, touch, seems to have some meaning here.

†† Mahâ-vajra is sometimes called Kâma-vajra. The arrow of Kâma (god of love) is often spoken of, but it is curious enough to find Kâma identified with Avalokiteśvara.



觀音猿鶴圖三幅對(絹本墨畫)

支那宋朝蜀僧牧溪筆

中、白衣觀世音大士 左、母子猿 右、孤鶴

(各整四尺七寸、横三尺二寸四分)

京都紫野臨濟宗大本山大徳寺藏

觀世音の梵語は阿縛盧枳多伊滋伐羅なれば、譯して觀自在と云ふが至當なるに、支那舊譯の經論には觀世音又は略して觀音と云へり、此大士は文殊、彌勒、淨名と共に無量壽佛の四親近の菩薩と稱せられ、或は大勢至と共に無量壽佛の二脇士と稱せらる。元來法身の菩薩なれば其應現一ならず、或は佛、天、男、女、龍、阿修羅等の三十二種の身を示し、又菩薩形にても四十種の異容を現じて群生を度することありと云ふ、この圖は白衣觀自在の相にして、其戴ける寶冠には無量壽佛の像を安置し、袖裏の雙手は施無畏の印を結び、この大士の願力利益は其現相の異なるに隨ふて一ならず、支那に譯傳する經呪中には之を説くこと區々にして具記し難けれども、要するに、大士は衆生の苦海に沈めるもの、三たび我名を稱せんに、往きて救はずんば佛とは成らじと誓ひ、又衆生我名を聞かば苦を離れ解脱を得ん、我は地獄に赴き代りて苦を受け、或は畜生阿修羅餓鬼等の境界に化して、大悲心を以て其有情を度せんとするの願を立て、之を實行し給ふものなり、支那日本西藏等の大乘教徒は深く之を崇信すれども、南方の小乗教徒は其名をすら知らずと云ふ。

牧溪名は法常、支那の宋時代(西曆九六三年—一二七八年)に蜀(四川省)に生れし僧なるが、龍虎猿鶴山水蘆雁樹石人物共に意に隨ひ墨を點じて之を成し、意思簡當莊飾を費さずと云へり、稟性英爽卓犖、頗る酒を嗜み、朝夕之を飲まざるなく、醉へば乃ち眠り、覺むれば乃ち朗吟せりと、世間牧溪の作と傳ふるもの多くは豪放磊落なるより、或は其書を以て一概に麤惡なるものとし、古法なく雅玩にあらずと評するものあれども、この圖幅の如きは極めて謹嚴なり、若し蜀僧法常謹製の歎なくんば、別人の作とせられんこと必せり、大士が慈眼を垂れて群生界を觀察せる面相及び態度、書き得て神韻縹渺、人をして自から渴仰の念を起さしむ、猿鶴の二圖また絶へて俗望を帯びず、道健中に溫雅なる所ありて、實に百世に範たるを認む、此畫は元と足利將軍義滿の愛藏せるものにして、古來名聲噴々たるものなり。

AVALOKITEŚVARA (KWANNON), MONKEYS, AND A CRANE.

(Three Kakemono, ink-sketches; each 4 feet 7 inches by 3 feet 2 inches.)

BY MU-CHI (CHINESE).

OWNED BY THE TEMPLE DAITOKUJI, KYŌTO.

(COLLOTYPE.)

Kwannon (Avalokiteśvara in Sanskrit) is the name of the most popular deity in China and Japan. Avalokiteśvara, Maitreya and Vimala-kirti are said to be the favorite retainers of the Buddha Amitāyus. But sometimes Avalokiteśvara and Mahā-sthāma-prāpta are found standing one on either side of the Buddha.* As he is the Bodhi-sattva in the Dharmakāya (spiritual body), his manifestations are unlimited; he becoming now a Buddha, now a god, now a man or a woman, a dragon, or an Asura (evil spirit); then again he transforms himself into the form of another Bodhi-sattva in various manners, his aim being to save all living beings from their miserable state of existence.

The picture here reproduced represents the saint in a white robe, having on his diadem a statue of the Buddha Amitāyus. His fingers, though not seen in this picture, are usually held in the mysterious posture called "Abhayanda" ("gift of the removal of fear"). His vows and benevolent actions are said to vary from time to time according to circumstances. In the sūtras and the charm-books in Chinese we find many chapters referring to him, though they are too many to be represented here. We shall give one or two of his vows which may serve to explain why he is so popular in the East:—1. "If those who are plunged in the sea of suffering happen to call my name three times and I do not go and save them, may I never become a Buddha!" 2. "May every one who hears of my name be freed from sufferings! In such a case, may I go to hell and vicariously purge away all their sins. May I receive a birth among Pretas, Asuras or even among beasts, in order to save them all." Such are examples of his vows and compassion toward all beings. He is thus an ideal Bodhi-sattva of the Mahāyāna school and is worshipped by millions in Tibet, Mongolia, China and Japan.

Mu-chi (Mokkei), whose private name is Fa-chang, was born at Shu (Ssu-chuan) in the Sung dynasty (963–1278). He is celebrated for his paintings of dragons, tigers, landscapes and portraits. He was unusually versatile, bold and active, and very fond of wine, it being said of him that he was rarely found sober. His productions are generally rough and irregular, traditional style often being totally disregarded, whence it came that his works were considered by some not to merit any admiration at all. But these here given are a brilliant exception, distinguished as they are for their delicate and careful handling. If he had not signed these pictures, some might have doubted their being by him. The graceful and impressive features of the Kwannon, whose eyes are so full of compassion, the gentle touches of the brush and the display of calligraphic power in the pictures of the monkeys and of the crane are worthy alike of the painter and the subjects.

* So in the Amitāyur-dharmasūtra, Sacred Books of the East, Vol. 49.







支那唐朝の惟儼禪師(天寶四年—太和二年即ち西曆七四五年—八二八年)は南康の信豐江西省鄱陽湖の西に生れし人なるが、其閑棲の地名を取りて時人師を藥山湖南省洞庭湖の西北に在る小山なりと呼べり、師薙髮の後、二十餘年經論を研鑽し、戒律を修習せしも、一朝大に悟る所ありて、曰く、大丈夫たるもの宜しく法を離れて自淨を究む可し、奚ぞ衣巾の細事に屑々たる可けんやと、起ちて江西湖南の各地を歴遊せしが、貞元唐朝德宗の年號にして西曆第八世紀の終の初澄州の藥山に草庵を結び、一日一食、訖れば乃ち法華、華嚴、涅槃を轉讀し、晝夜一の如くなりしこと殆んど三十年、四方の雲衲其道を景慕し、來りて庵の前後に禪室を構へ、日夕請益せしもの千を以て數ふるに至れりと云ふ、或書に曰く、石頭希遷の法子に藥山あり、藥山の法孫に洞山曹洞宗の祖良价あり、一宗の教理行果言說上に宛轉たりと、以て禪界に於ける師の地位を知る可し、李翱字は習之、唐末の鴻學にして文章を能くし、國子監博士となり、史館修撰を兼ねし人なり、其著はせる復性書を見るに、儒家の性情說に華嚴の寂照論を合せ、一派の道學を組成せんと勉めたるものなり、翱曾て鵝湖(江西省)の大義禪師に禪要を問ひしことありしも、朗州洞庭湖の西の刺史となるに迄び深く藥山の道化を慕ひ、乃ち師を訪ふて教を致せしに、師は端然經を讀みて之を顧みず、端なくこゝに一場の葛藤を生ぜり、翱師が顧みざるに平かならず、直に去らんとして曰く、面を見るは名を聞くに如かずと、師此に於て始めて讀經を止めて曰く、何ぞ耳を貴で目を賤むを得ん、翱之を聞き一拜して問ふて曰く、如何かこれ道と、師直に手を以て天を指し又淨瓶を指せしに、翱曰く、解せずと、師曰く、雲は青天に在り、水は瓶にありと、翱乃ち拜謝し、一偈を呈して曰く、鍊得身形似鶴形、千株松下兩函經、我來問道無餘事、雲在青天水在瓶と、こゝに出せる圖はこの應答の様を書けるものにして、兩人挨拶の風姿、眼前に躍如たるを覺ゆ、此圖の筆者馬公顯は支那宋朝時代の人、父を興祖と云へり、公顯父の風を傳へて書を能くし、花鳥人物山水皆精妙ならざるはなし、紹興南宋高宗の年號にして西曆一一三一年—一一六二年年間、書院待詔に任せられ、金帶を賜はる、聞く公顯の遺品は世に存するもの多からず、且つ欸あるものは殊に少しと、此書は獨り其欸を留むるのみならず、筆々荷もせず、氣韻高尚にして宋畫の風趣線上に溢るゝの感あり、洵に稀代の名品と云ふ可し

DHYĀNA MEETING OF YO-SHAN AND LI-AO.

(A Kakemono, coloured; 3 feet 8 inches by 1 foot 6 inches.)

BY MA KUNG-HIEN (CHINESE).

OWNED BY THE TEMPLE NANZENJI, KYÔTO.

(WOOD-CUT.)

The Dhyāna-master Wei-yen (745-828) was born at Nan-kang (west of Lake Po-yan in Kiang-si) in the Tang dynasty. was commonly known by the name "Yo-shan" (a hill in Li-chou, south of Lake Tong-ting in Hu-nan), as he resided there through his priestly life. After he entered the priesthood, he studied Buddhistic books and the disciplinary rules for twenty years. Once he perceived the truth and exclaimed: "Purified must one be by oneself; away with a religious code! What for should we trouble ourselves with such trifles as the monastic rules on food, robes, or such like?" He then set out on a journey through Kiang-si, Hu-nan. In the end of the 8th century he built a hut on Yo-shan and there gave himself up to the reading of the sacred books such as the "Lotus of True Law" ("Saddharma-puṇḍarīka"), the Avatamsaka sūtra, or the "Book of the Great Deceit" (Mahā-parinirvāṇa Sūtra), taking only one meal a day. During the thirty years he passed in this way, thousands of priests from all quarters to be trained by him and lived near him in houses which they built for themselves. Yo-shan thus holds an important position among the patriarchs of the Dhyāna school.

Li-ao, styled Hsi-chih, was a learned man who lived towards the end of the Tang dynasty. He was well versed in literature and was promoted to the grade of a Doctor. He also acted as historian in the office of historiography. In his work named "Fu-shu" ("Returning to Nature"), he endeavours to connect the Confucian doctrine of Nature with that of the Avatamsaka sūtra of the Buddhists, a remarkable attempt to constitute a new philosophy. He learnt the method of practising contemplation from T'ao-kuo (Kiang-si); but when he was appointed governor of Lang-chou (west of Lake Tong-ting), he became a great admirer of Wei-yen. Once he went up Mount Yo-shan to pay his respects to Wei-yen, but the latter took no notice of him but went on reading his sacred text. The visitor being indignant was on the point of leaving the spot, and said: "To hear one's reputation is better than to see one in person." Thereupon the host stopped reading and rejoined: "How canst thou respect the ears and dispise the eyes?" Then the guest worshipped and inquired of him saying: "What is the true path?" He pointed to the sky and then to the pot by him. "I can not grasp your meaning," said Li-ao. "The cloud is in the blue sky," answered the sage "and water is in the pot." The reply was received with thanks and a poem was composed by the guest:

His body emaciated by holy practices looks like a crane,

Two cases of Sacred Books in the shade of a thousand pines;

I came and asked the Path, but the reply was simply this:

"The cloud is in the blue sky, and water in the pot."

The picture here reproduced represents that interview and we feel, on seeing it, as if we were listening to that curious dialogue of two old worthies.

Ma kung-hien, the painter, was a son of Hing-tso of the Sung dynasty. He was skilled in painting birds, flowers, and landscapes, all equally meriting admiration. In the period of Shao-king (1131-1162), he was appointed an officer of the Picture and the Golden Belt (an order of merit) was given him by the Emperor Kao-tsung. His productions are very rare at present, difficult to find in China as well as in Japan. The picture here given is signed by himself and no one can question its genuineness. Besides, the remarkable style of the Sung dynasty is noticeable in its noble simplicity and in its careful and detailed execution.



善導大師厨子扉畫(黑漆地金泥畫) 筆者不詳

第一 大勢至、大自在王、藥上、陀羅尼の四菩薩

第二 定自在王、德藏、無邊身、金藏の四菩薩

(六枚の内二枚、各縦一尺八寸六分、横七寸八分)

京都市東山淨土宗西山派大本山禪林寺藏

此厨子はもと阿彌陀佛のものなりしを、いつの頃よりか善導大師(西暦第七世紀に支那の唐朝に出で、觀無量壽經の註等を著して念佛法を勸進せる高僧)の厨子と爲せるものなり。扉の繪は觀自在等の二十五菩薩が、微妙なる音樂を奏しつゝ、念佛の行者を西方阿彌陀の淨土に歡迎する相を書けるなり。第一圖中の身を屈して合掌するは大勢至、腰鼓を撃つは大自在王、天幢を捧ぐるは藥上、舞踏するは陀羅尼菩薩にして、第二圖中の天鼓を鳴らすは定自在王、笙を吹くは德藏、雙掌を合する僧形は無邊身、地藏、七絃琴を彈するは金藏菩薩なり。凡そ歌舞の菩薩を書くことは、名工と雖も頗る之を難んずる所にして、動もすれば嬌態に陥り易く、然らざれば溫容を缺ぐこと多きものなるに、此扉の菩薩は相好溫和にして而も婉柔に流れず、人をして自から極樂世界の快樂を念頭に浮べしむ、由來金泥畫は別に一種の異彩を我國の繪畫術上に放たしむるものなるが、其巧妙なること此扉畫の如きものあり、又以て世界に誇稱するに足らん。筆者は古來巨勢金剛と傳ふれども、決して然らず。鑒識家或は曰く、藤原隆能(嘉承頃即ち西暦第十二世紀の初)の筆に髣髴せりと、或は云ふ土佐經隆(承安頃即ち西暦第十二世紀の中頃)の畫に酷似せりと、此畫の巨勢派の流を酌みたるものにあらざるや、固より論なし、其筆者に至りては推測す可からず。雖も吾人は寧ろ年代に於て後者に隨はんとする者なり。

PAINTINGS ON THE DOOR-LEAVES OF A PORTABLE SHRINE.

(Lacquer-ground, coloured; each leaf, 1 foot 10 inches by 9 inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE ZENRINJI, KYÔTO.

(COLLOTYPE.)

The door-leaves of the shrine consist of six pieces bearing paintings of the twenty-five Bodhi-sattvas' welcoming worshippers to Amitâyus' Land in the West, they being represented playing celestial music. Of these six pieces only two are here reproduced. In the first one, the figure bending forward with hands joined is Mahâ-sthâmaprâpta; on the side, the one beating a drum is Mahêśvara-râja; the one holding up a banner, Bhesajya-samudgata, and the one dancing, Dhârani Bodhi-sattva. In the second one, the figure beating a drum is Dhyâneśvara-râja; the one blowing a wind instrument, Guṇa-garbha; the one who appears in a priest-like attitude with hands clasped is Ananta-kâya, and the one playing a seven-stringed lyre, Suvarṇa-garbha Bodhi-sattva.

It is a very difficult task even for a skilful artist to paint Bodhi-sattvas in celestial concert. In these, however, the artist has so admirably succeeded in expressing the venerableness and compassion to be expected in a Bodhi-sattva that as we look upon them some sense of the incomparable joy, the "peace that passeth all understanding" in the life in Amitâyus' Land of Bliss is borne in upon us. Moreover, these paintings are considered to be the best among those done in gold which hold so illustrious a position in the history of Japanese art.

The painter is said to be Kose Kanaoka but this is incredible. Some connoisseurs consider that they might have been painted by Fujiwara Takayoshi (beginning of the 12th century), while some others assume them to be by Tosa Tsunetaka (middle of the 12th century). At any rate, they are not productions of the Kose school, and it is very probable that Tsunetaka of the Tosa painted them.





六觀世音菩薩畫像(絹本着色) 筆者不詳

第一、聖觀世音

第二、千手觀世音

第三、馬頭觀世音(缺)

第四、十一面觀世音

第五、準胝觀世音

第六、如意輪觀世音

(各型四尺九寸、横三尺一寸)

京都市真言宗大本山教王護國寺東寺藏

第一、聖觀世音は阿彌多羅又は大慈觀世音とも稱し、餓鬼界の三障惡業苦を破摧せんが爲めに觀自在が現身せるものなりと云ふ。其頂上の寶冠には本佛阿彌陀の像を飾り、身は白肉色、左手の赤蓮華は定を表し、右手の紅蓮華は慧を示し、救世愛敬の相ありと云ひ、又身は金色の如く、圓光熾盛、輕微紺衣を被ひ、赤帛を着け、左手は臍に當て、米飯の蓮華を執り、右手は胸に當て、華葉を開くの勢を爲し、定相に住すとも記せり。此に出す圖は此二説を折衷して畫けるもの、如く、上部に懸けたる七如意珠の典據は詳ならずれども、悉く毘藍尸尸藍、毘含浮俱留孫拘那含牟尼迦葉波群迦牟尼の七佛を表示せるものならん。此觀音の明呪を誦するものは、身尊貴となり、重病を消除し、身手細軟となり、大福利を得、水火盜難を免れ、精神甚だ盛んに、一切の煩惱を離れ、諸寶樂に密護せらるゝ、等二十種の功德を得、又臨終時に當りては衆衆の來迎を受くる等八種の善相を感得す云へり。

第二、千手觀世音は或は大慈觀世音とも云ひ、地獄界の三障を破摧する爲めに觀自在菩薩が變現せるものにして、千手の各掌裡に一眼あり、能く觀察し能く行動す云へば、其力用の及ぶ所は地獄の一道に限らざる可けれども、暫く六觀世音を六道に配當して然か云ふのみ、但し千手千眼は肉眼にて見る可からず、凡心にて想像す可からざるものなれども、隨て人情に隨ふて具體的とせるものならん。支那に於て此像を始めて畫きしは武德年間西曆六一八年—六二六年、唐初に來りし中印度の波羅門僧那多提婆とす、然れども當時未だ世人の崇敬するものなかりしが、貞觀年中(西曆六二七年—六四九年)に此像の功德を説ける梵本譯傳せられてより、信奉するもの漸く盛んになりしと云ふ。經に觀自在曾て千光王靜住佛の所に於て誓願を起し、無量三昧に入りしに、其三昧光中より、金色の二十五菩薩涌出し、其一つの菩薩は頂上に十一面身に四十手、各手に一眼を具足し、群生濟度の相を成せりとあり、此二十五の變化身を一體に合せ、千手千眼觀世音とも或は略して千手觀音とも云ふなり。此に出せるものは十一面にあらざれども、四十手の所表は經に説けるものに合せり、乃ち圖に由り各手を左側の前より後に數ふれば、有情を諸天宮に生れしむる紅蓮華手、一切群生をして恭敬愛念せしむる合掌手、左右合成、逆順數を除く寶瓶手、種々の功德を興ふる白蓮華手、梵天に生せしむる摩羅手、地中に種々伏藏せしむる寶鏡手、惡魔を降除する縛縛手、男女僕婢を興ふる玉環手、利難を濟ふ楊柳枝手、魍魎鬼神を伏する寶劍手、善友に遭逢せしむる寶前手、怨敵を伏する金剛杵手、諸天神を召呼する寶螺手、蓮に佛道を成せしむる五色雲手、善觀心を退轉せしめざる金輪手、諸佛をして授手せしむる念珠手、腹中の病苦を除く寶鉢手、慈悲を以て衆生を覆護する圓杖手、生々佛道を離れしめざる化佛手、眼明を光明ならしむる日輪手、十方の如來速に來りて授記することを示す頂上佛手、左右手合成あり、また右側には十方の諸佛に面見せしむる雲蓮華手、善神魔王に擁護せしむる圓鈎手、十方の淨土に生せしむる青蓮華手、船殼を熟せしむる圓鏡手、大智慧を成就せしむる寶鏡手、一切の官難を遠くる威勢手、怖畏不安を除く施無畏手、善知容顏を興ふる寶瓶手、安穩を興ふる圓索手、尊貴顯達ならしむる寶弓手、天魔外道を伏する三結杵手、辯辭を巧妙ならしむる寶印手、羣障惡難を滅する白拂手、梵音を成就せしむる寶鬚手、多聞不惑ならしむる寶經手、功德寶具を興ふる如意珠手、鬼神を降伏する圓幡杖手、生々佛宮殿裏に在ることを表する宮殿手、惡熱を除く月輪手あり、此四十手を佛、金剛、寶蓮華、圓鈎の

五部に分ち、各部に八手を配し、序次に息災、調伏、増益、敬愛、鈎召の五法とする經もあり、佛燄中にある巨多の手は千の數を足さんが爲めに書けるなり、此菩薩形に特有なる功德は十五種あれども、要するに四十種の所表を總該せるものに過ぎざるなり

第四十一面觀世音は或は大光普照觀世音とも稱す、是れ亦觀自在が阿修羅界を化益せんが爲めに現身せるものなり、經に由るに、其身は黃金色、頂上の十一面中、正三面は淺黃色にして、救世哀愍の菩薩相を現じ、左三面は忿怒の相、右三面は白牙上出降魔の相ありて、共に青黑色を爲し、當後の一面は暴惡大笑の相、頂上の一面は如來相を示す、又四臂中、左上手は紅蓮華を執りて定を示し、下手は軍持瓶を握りて理を表し、右上手は念珠を持して智を示し、下手は施無畏印を結びて慧を表し、或は他の印を結ぶことあり、頭に髻冠を戴き、冠中に佛身を安置す、天衣上裳は商估妙色にして、千葉の蓮華上に右左を押して趺坐すことあり、今この圖は二級に寫す可き十一面を本身の左右に各、一面と頂上に三級に分寫せり、其中本身の左右及び下級の中面を菩薩相、下級の兩端と中級の右側とを忿怒相、下級中央の兩側と中級の中央とを降魔相、中級の左側を暴惡大笑相、上級を如來相とせり、但し身色面色を同一肉白色とせる典據は未だ詳ならず、此十一面身はもと觀自在が釋迦佛の前に於て自己の心密語として發表し、且つ十一俱胝の如來も共にこの密語を宣說すと稱するものにして、之を信するものは水火盜病等に對し十種の勝利を得、臨終時には三惡趣に墮落することを免かれ、極樂淨土に生るゝ等の四種の益あることを説き、又衆生の心に願求する所は皆悉く之を遂ぐることを得と云へり

第五、準胝觀世音も亦觀自在が人間界を度せんが爲め現身せるものにして、天人丈夫觀世音とも或は尊那菩薩とも云ふ、經を見るに、四無量を求むる者は四臂の準胝觀世音を觀す可し、六神通を求むる者は六臂、八聖道には八臂、十波羅密には十臂、如來普遍廣地には十二臂、十八不共法には十八臂、三十二相には三十二臂、八万四千の法門には八十四臂、準胝を觀す可しとあり、此に出す圖は三眼十八臂にして、各手の所持物を上部より數ふれば、左は如意、寶幢、寶輪、寶瓶、般若波羅密多經、寶螺、寶鬘、澡罐、開敷せる紅蓮華にして、右は寶鈎、金剛杵、鉞斧、尾若布羅迦菓、絹索、寶劍、數珠、施無畏なるが、左右の第九手は說法の印を結べり、寶冠裏の佛像是阿彌陀如來にして、上部に出現せるは毘婆尸等と名くる過去七佛ならん、此像を信するものは盜賊惡鬼惡獸の難を免かれ、諸病を消除し、水火の難なく、又大呪仙となりて十方の淨土に往詣し、妙法を聞き、決定して無上の正眞道を成就す可し等と説けり

第六、如意輪觀世音は、或は大梵深遠觀世音とも云ふ、是れ又觀自在が天上界を化度せんとて現身せるものにして、彼の廬山寺の木像(本冊所載)の如く二臂なるもあり、又茲に出せるが如く六臂なるもあり、但し經に由るに、此菩薩の身色は淺黃色にして、頂上の寶冠には化佛を飾るもあり、飾らざるもあり、六臂を前より數ふれば、左第一手は動かざる光明山を按し以て無傾動を成就せしむることを表し、第二手は淤泥に染まざる蓮華を採り以て諸種の非法を淨盡することを示し、第三手は煩惱罪障を摧破する寶輪を捧げ以て無上法を宣說することを顯はし、右第一手は思惟の頰を支へ以て有情を愍念することの深大なるを表し、第二手は如意寶珠を持し以て一切の志願を満足せしむることを示し、第三手は念珠を垂れ以て禽獸等の畜生の苦を度することを顯すとあり、又上記の六臂を横に數へて定慧、理智、定慧とし、或は六臂を地獄餓鬼等の六道に配し、大士の本地は不生にして圓寂なれば、其身は光明を放ち衆生の憶念するに隨ふて普く之を照すこと恰も明鏡の如しとも云へり、以て此像の表示内德を知る可し、六觀世音の第三位なる馬頭觀世音、訶耶揭利婆は或は師子無畏觀世音とも稱すれども、東寺の藏幅中には缺けて存せざるに由り、其形相等は此に說示するの要なし、但し此大士は畜生道の三障を破摧せん爲めに化現せるものとあれども、是れ又他の五觀世音の如く一應の配當のみ

こゝに出せる此等の觀世音畫像の筆者は何人なるか、未だ詳ならざれども、春日畫派の正統を繼ぎし人の作なることは毫も疑ひなし、其用意飽くまで周密にして、著筆苟且ならず、溫厚沈重にして超然俗空を脱離せる處、眞に名作と云ふ可し、蓋し此畫は藤原時代(西曆第十二世紀)に成りしものならんも、其保存法宜きに適ひしが爲め、幅中些少の剝落披裂の痕なく、甚だ珍重す可きものなり

SIX FORMS OF AVALOKITEŚVARA (KWANNON).

(Five Kakemono, coloured; each, 4 feet 9 $\frac{3}{4}$ inches by 3 feet $\frac{1}{6}$ inch.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE KYÔWÔGOKOKUJI (TÔJI), KYÔTO.

(COLLOTYPE.)

- | | |
|--|--|
| I. Ārya Avalokiteśvara (Ārya Tāra). | IV. The Eleven-faced Avalokiteśvara (Ekādaśa-mukha). |
| II. The Thousand-handed Avalokiteśvara (Sahasra-pāṇa). | V. Cundi Avalokiteśvara. |
| III. The Horse-headed Avalokiteśvara (Haya-grīva).* | VI. Cakravartī-cintā-maṇi Avalokiteśvara. |

I. Ārya Avalokiteśvara (Shō Kwannon) is otherwise called Ārya Tāra or Mahā-karuṇika (the Great Compassionate). In this form of incarnation he is generally understood to be the saviour of the world of departed spirits (pretas). In the left hand he holds a young lotus flower which he touches lightly with his right hand. On his head is a small image of Amitāyus while above hang some seven wishing gems (Cintā-maṇi), as if they had issued with the rays. These gems seem to represent the Buddhas of the past. Those who worship him with Dhāraṇi are said to become happy and prosperous, strong in mind, free from illness and all other troubles, and are further promised a welcome by the Buddhas and their retinues when they depart from this world.

II. The Thousand-handed Avalokiteśvara (Sahasra-pāṇa, Jap. Senju Kwannon) is an incarnation as the saviour of hells (Naraka). He has three eyes (Tri-cakshus) and a thousand arms (Sahasra-bāhu, or -bhuja) like the god Śiva; again he is said to have a thousand eyes, one in the palm of each hand, in which case he is further allied with Śiva whose epithet is also "Sahasra-aksha" of the same purport. His picture was first introduced into China by a Brāhman from Central India named Kūṭa-deva who came to China between 618-626, but it did not become very popular until several Sanskrit texts on this form of Avalokiteśvara were translated into Chinese between 627-649. The forty hands we see hold each some particular object conveying a special meaning to Buddhists.

Left.

- I. A red lotus.
- II. A halberd.
- III. A white lotus.
- IV. A water pot.
- V. A jewel case.
- VI. A sign board with a finger on it.
- VII. A jewelled-ring.
- VIII. A branch of willow.
- IX. A sword.
- X. An arrow.

- XI. A diamond stake (thunderbolt, Vajra-kīla).
- XII. A conch-shell.
- XIII. A coloured cloud.
- XIV. A golden wheel.
- XV. A rosary.
- XVI. A bowl.
- XVII. A metal stick.
- XVIII. An image of Buddha.
- XIX. A representation of the sun.

Right.

- XX. A purple lotus.
- XXI. A hook.
- XXII. A blue lotus.
- XXIII. A bunch of grapes.
- XXIV. A mirror.
- XXV. An axe.
- XXVI. The hand open in the way called "Abhayanda" (Bestowal of Fearlessness).
- XXVII. A Bhadrā jar (Bhadrā-Kumbha i.e. gold jar of the water of the Ganges).
- XXVIII. A rope.

- XXIX. A bow.
- XXX. A three-pointed pestle (stake).
- XXXI. A square jewel seal.
- XXXII. A brush of white hair.
- XXXIII. A bell.
- XXXIV. A sūtra (book).
- XXXV. A wishing gem.
- XXXVI. A skull.
- XXXVII. A temple hall.
- XXXVIII. A representation of the moon.

An image of Buddha held with both hands.

One will notice that there are innumerable hands in the circle of rays. They are added in order to fill up the number of a thousand.

III. The third of the six forms of Avalokiteśvara is the "Horse-headed" (Haya-grīva), the saviour of animals who is sometimes appropriately called "Simha-abhaya." This one is now lost and it can not be ascertained how he was represented in the picture.

IV. The Eleven-faced Avalokiteśvara (Ekādaśa-mukha, Jap. Jūichimen Kwannon), the saviour of Asuras (evil spirits) is also called the Kwannon of Great Splendour. He has eleven faces and four arms, three of which latter hold respectively a lotus, a rosary and a water-pot (Kundī). The fourth is held in the manner styled "Adhayanda."

V. Cundi Avalokiteśvara, the saviour of human beings, is called in full the Saptakoṭi-buddha-mātṛ-cuṇḍī. She has three eyes and eighteen arms which again remind us of the wife of Śiva, Goddess Durgā, who is called Tri-ṇavanā (Triocular) and Aṣṭādaśa-bhuja (Eighteen-handed). The eighteen hands as follows:

Left.

- I. A banner surmounted by a gem.
- II. A jewel wheel.
- III. A golden jar of the water of the Ganges (Bhadrā-kumbha).
- IV. The Prajñā-paramita sūtra.

- V. A conch-shell.
- VI. A necklace.
- VII. A water-pot.
- VIII. A lotus.

- IX. A hook.
- X. A diamond stake (thunderbolt, Vajra-kīla).
- XI. An axe.
- XII. A Vija-pūṣaka fruit (citron).

Right.

- XIII. A rope.
- XIV. A sword.
- XV. A rosary.
- XVI. An "Abhayanda" hand.

The posture of the fingers of both hands indicates that she is preaching the Law.

The Buddha on her head is Amitāyus and the saints above her seem to represent the seven Koṭis of Buddhas. The benefits which accrue to those who worship her are severally described, but are here omitted altogether.

VI. Cakravartī-cintā-maṇi Avalokiteśvara, the saviour of heavenly beings, is also called the "Great Brahman of Depth and Distance" and is here represented in a meditative attitude and with six arms.† He is called Nyoirin Kwannon in Japanese. One of his hands supports his head while another presses on an Acala (a mountain of light as it is generally called). The remaining hands hold respectively a jewel wheel, a lotus, a rosary and also three wishing gems (Cintā-maṇi) from which his name is probably derived.

The painter of these *Kakemono* is not known, but it seems to be almost certain that he was an artist belonging to the orthodox Kasuga school. They are so carefully and minutely executed, so firm and delicate in touch, all preserving a perfect harmony in effect despite the bewildering number of faces, hands and symbolic objects. Connoisseurs generally assign these productions to the Fujiwara period (12th century).

* Haya-grīva is a demon, a foe of Viṣṇu in India.

§ Cundi is called a devi (goddess) in Nanjio's catalogue No. 344. Goddess Durgā is sometimes called Kṛtī-sri.

† Shad-bhuja (six-handed) again is an epithet of Durgā, wife of Śiva.











五百阿羅漢畫像(絹本着色) 傳僧兆殿司筆

五十幅中の一 幅の一部(全幅 縦五尺六寸五分、横二尺九寸四分)

同上草本(紙本墨畫) 同 筆

四十七幅中の一 幅(全幅 縦五尺七寸、横二尺七寸五分)

京都市臨濟宗大本山東福寺藏

阿羅漢は支那に應供と譯す、是れ釋迦佛の弟子が修得せる一位地にして、煩惱を斷盡し、慾、色、無色の三界に轉生することなく、人天の供養崇敬を受くるに堪ゆるものを呼ぶ稱なり、之を不生又は殺賊煩惱を殺盡するの意等とするは義譯なり、五百阿羅漢の名號は、大藏經續藏第四十三帙第六卷にあり、此五百の聖者は各、未來世に於て普明佛として現出す可しと稱せらる

兆殿司(正平七年—永享三年即ち西曆一三五二年—一四三一年)名は明兆、淡路の國物部に生れ、東福寺主大道和尚の弟子となり、殿司の役を帯びて一生を終れり、故に世人彼を兆殿司と云ふ、殿司は支那宋の李龍眠及び元の顏輝の畫に私淑せしものなれども、自からまた特種の畫風を有せり、其佛畫の靈妙なるは、古來多く其比を見ざる所なり、殿司の作には規模の大なるもの甚だ多し、此五百阿羅漢の幅の如きも其一なり、殿司曾て相模國鎌倉の建長寺に於て顏輝が畫ける五百阿羅漢の圖幅を觀之を摸して歸りしが、後將軍足利義持の命に應じて、この多數にして且つ巨大なる畫圖を描き出せりと云ふ、之を展觀するに、五百の聖者は各自に其天稟の特質を示すと同時に、又應供者たるの尊嚴を失はず、自から人をして此等五百の聖者が未來世に五百の普明佛となりて五百種の佛法を宣説し、一切群生を濟度するを想はしむ、又其補景ともいふ可き人物、家屋、樹石等の結構布置、設彩の巧緻なる、何れも殿司が模範とせる宋元の妙品を凌駕するの勢あり

絹本の阿羅漢畫は五十幅ありしが、應仁(西曆一四六七年)の戰亂の爲めに散佚せり、其後信徒之を四方より拾集し來りしも、其内三幅の所在を失ひしに由り、草本に着色して其數を足せりと云ふ、是れ草本が滅じて四十七幅となりし所以なり、木版の圖は殿司が設色の妙を髣髴するを得可けれども、全幅の結構布置を示すこと能はざるを以て、併せて草本の一幅をも掲ぐることにせり、彼此を對觀せば、其手腕の非凡なることを知るに足らん

ARHATS (INDIAN SAINTS).

(A kakemono, coloured; 5 feet 7 inches by 2 feet 10 inches.)

(WOOD-CUT.)

ROUGH COPY OF THE ABOVE.

(A kakemono, ink-sketch; 5 feet 7 inches by 2 feet 8 inches.)

(COLLOTYPE.)

SAID TO BE BY MYÔCHÔ.

OWNED BY THE TEMPLE TÔFUKUJI, KYÔTO.

The Arhats are the direct disciples of Sâkyamuni, who are free from all passions, and no longer subject to transmigration into the three worlds of desire, form and formlessness (Kâma, Rûpa and Arûpa-dhâtu). They are mentioned with their respective appellations in the Supplementary Collection of the Buddhistic Canonical Books, Vol. VI, case XVIII, and are believed to re-appear in the future as Buddhas assuming then the title "Samanta Prabhâsha."

Myôchô, the painter, better known as Chô Densu (1352-1431) entered the priesthood when he was still very young under the venerable Daidô of the temple Tôfukuji, Kyôto, and served as Densu (curator of the hall) throughout his whole life, hence the name Chô Densu (Chô, "the curator"). In his study of painting, he followed the style of Li Lun-min of the Sung dynasty of China and also that of Yen Hui of the Yuen dynasty, while he displayed some artistic originality of his own. He soon distinguished himself for his wonderful calligraphic designs and inventive power. He is generally reckoned as one of the best Buddhistic painters of Japan. Most of his pictures are on an enormous scale, the present *Kakemono* of Arhats being one of them. Once he visited the temple Kenchôji at Kamakura, where he found the *Kakemono* of the five hundred Arhats painted by Yen Hui above referred to, and carefully copied the whole series. Later on, by order of the Shôgun Ashikaga Yoshimochi he executed a new series of *Kakemono* of gigantic size, fifty in all, including the present one. Every one of the five hundred figures contained in them is stamped with a striking individuality and well preserves the intellectual dignity of Arhatship, namely, the state of being worthy of worship. They may well make believing Buddhists imagine that all these Arhats will re-appear in the future as Buddhas "Samanta Prabhâsha" and preach the doctrines in five hundred various ways to save all living beings in the world. The other personages, buildings, stones, etc., added to perfect the paintings, are so satisfactorily selected, well-proportioned, and skilfully coloured, that his paintings can undoubtedly supersede those excellent ones by the painters of the Sung and Yuen dynasties in whose paintings he found his model.

The finished *Kakemono* of Arhats originally consisted of fifty in all as we said above, but they were scattered here and there during the civil war of the Ōnin period (1467). Later on, they were searched for and collected by Buddhists from several localities but three of the rough copies made by Densu at Kamakura were coloured, and added to the finished *Kakemono* in order to fill up a gap. This is the reason why the copies are now forty seven in number, while they ought to be fifty altogether.

The picture here reproduced in wood-cut shows his skilful colouring, but is not sufficient to illustrate the whole design and fine proportion in his painting. We have given here, therefore, one of the rough copies as well. A careful inspection of both the finished and the rough copies will enable us to comprehend his wonderful capacity and skill in art. In the coloured wood-cut we were obliged to give only a portion of the original, otherwise it would have been too small for print.





融通念佛縁起畫卷(紙本着色) 春日行秀筆

全二卷中第二卷の一段

(各卷全長六丈三尺餘、 豎幅一尺一寸五分)

京都府下嵯峨淨土宗清凉寺藏

融通念佛は、聖應大師良忍延久四年——長承元年即ち西暦一〇七二年——一三二年が華嚴法華の二經に由りて彌陀の念佛法を弘通し、一行と一切行と融通無礙にして、一人の唱ふる念佛は衆人に透過し、衆人の唱ふる所は一人に融攝して、其功德利益は無邊なりと説ける一の宗義なるが、聖應大師は之を以て所在の貴賤男女に勸進し、日々佛名百回を唱ふることを約せしめ、其名を名帳に記入して利益を得せしめたりと云ふ、天治元年(西暦一一二四年)鳥羽天皇も皇后貴嬪と共に此會員となり給へりと云へば、當時其宗義の京畿附近に流行せしこと推して知る可し、こゝに出せる圖はこの念佛法弘通の始終を描ける畫卷の一段にして、良忍が鳥羽天皇の勅を奉じて御諱を名帳に記入する所なり

春日行秀(永享年代即ち西暦第十五世紀)は大和畫の名手にして、當時土佐派の巨臂なる土佐土佐守行廣大夫法眼永春、備後守光國、粟田口民部法眼隆光、前兵部少輔入道寂濟と共に、此念佛縁起二卷を畫けり、蓋し大和派の古畫には作者の款を存するもの極めて少く、隨て正確なる傳來又は鑒識家の評定に由りて作者の誰たるを定むるもの多し、然るに此畫卷の如きは上記六人の名工、妙を競ひ巧を闘はし、各得意の腕を揮ふて描き成し、且つ各段に其名を記したれば、亦一毫の疑念を挿む可き所なく、同一史畫中に同一時代の名匠の筆蹟を明確に觀るを得るは幸と云ふ可し、而して此圖を畫ける行秀の筆が、如何に優長の中に巍然として動かす可からざるものを有するかは、これを觀者の眼識に委せん

HISTORICAL PICTURE OF THE YŪDZŪ-NENBUTSU SECT.

(A portion of the second of the two rolls, coloured; each roll, 63 feet 5 inches by 1 foot 1½ inches.)

BY KASUGA YUKIHIDE.

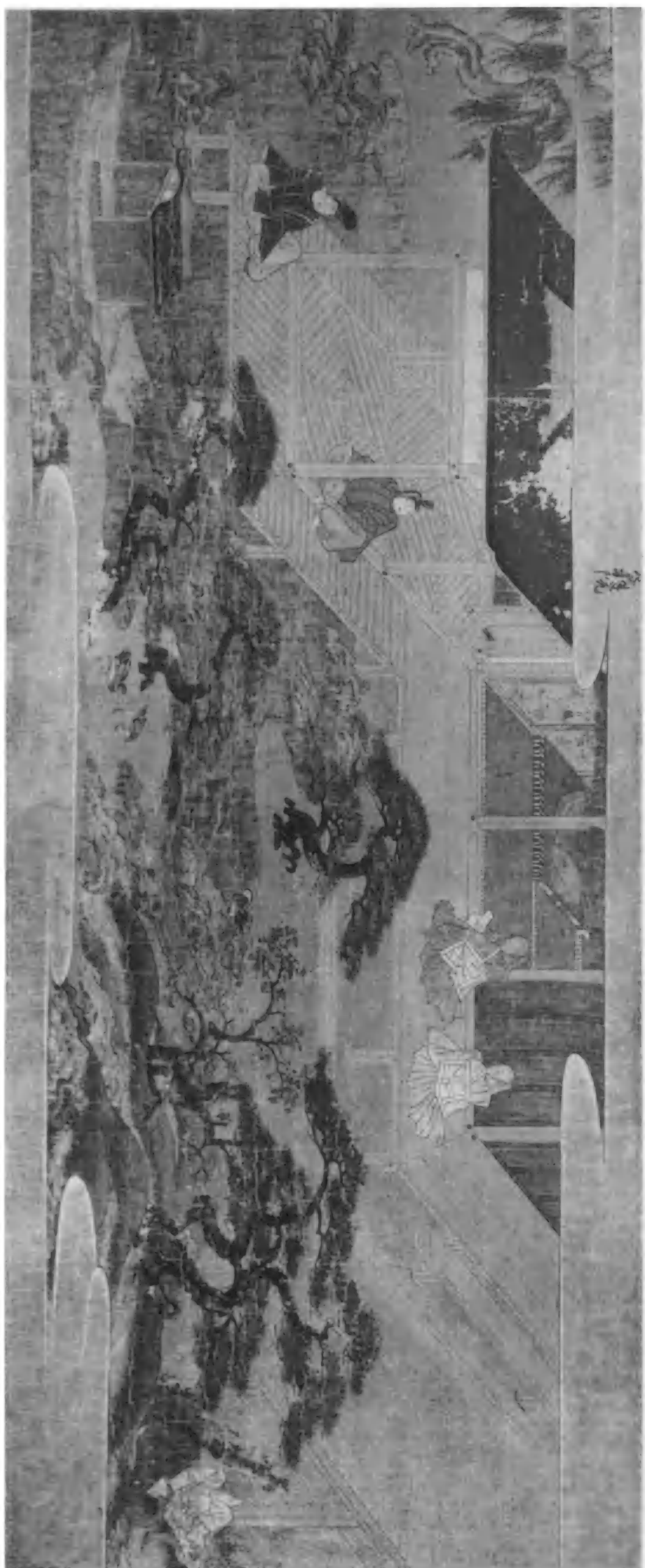
OWNED BY THE TEMPLE SHŌRYŌJI, SAGA, KYŌTO.

(COLLOTYPE.)

Yūdzu-nenbutsu is a sect belonging to the Sukhāvati ("Land of Bliss") school of Buddhism founded by a priest Ryōnin, known as Shōwō Daishi (1072-1132). He believed in the doctrine of universality. According to him, religious merits can be obtained by an individual for the good of the world as well as for himself, in short, in virtue of one's religious merit, another can be saved and made to obtain added blessings in the life to come. He used to persuade his followers to repeat a hundred times a day the name of the Buddha Amitāyus for the benefit of others, and those who promised to do so had to put their own names in an album kept for this purpose. The Emperor Toba together with the Empress and the court ladies were all converted to this sect in the first year of Tenji (1124), and it became very popular in Kyōto and adjoining places.

The picture reproduced here is a part of the rolls upon which the history of the propagation of the sect is drawn and represent the founder writing the Emperor's name in his album by Imperial command.

Kasuga Yukihide (15th century), the painter, was a distinguished artist of the Yamato school. He painted these rolls with Tosa Yukihiro, Nagaharu, Mitsukuni, Awataguchi Takamitsu and Yasunari, who were all very celebrated artists of the Tosa school. In the old pictures of the Yamato school, the names or seals of painters are rarely met with, and even in case of a famous production, we have no other means of ascertaining the artists except by the knowledge of experts. But in the rolls in question each section bears the sign of its own painter, thus serving as fine specimens of the genuine productions of the six most celebrated artists of the school. Connoisseurs will recognize the gentle but exact style of the famous Yukihide in the picture here given.



達磨德山臨濟畫像三幅對(紙本淡彩) 曾我蛇足筆

中、達磨大師 左、德山禪師 右、臨濟禪師

(中、達磨大師 二尺三寸三分、横一尺三寸三分、左右各三、横一尺二寸八分)

京都府下紫野臨濟宗大德寺塔頭養徳院藏

達磨具には菩提達磨大師は南印度香至國王の第三子なり、傳燈第二十七祖般若多羅に法を嗣ぎて第二十八祖となりしが、多羅の遺旨に遵ひて支那に來り、義學の徒漸く佛教を繁興ならしめし時に當り、不立文字直指人心見性成佛の宗風を將來し、支那禪宗の初祖となれり、大師曾て金陵江蘇省に迎へられ、梁の武帝に應答して契はざりしかば、默然去りて北魏の嵩山(河南省)少林寺に入り、壁に面して默坐せしこと凡九年なりと云ふ、後法を慧可に傳へて大同元年(西曆五三五年)に歿せり、時人彼れを壁觀婆羅門と稱し、又其眼睛の碧なりしより碧眼胡僧とも呼べりと云ふ、この圖は大師が當時支那の南部を一統して勢威赫灼たる武帝に對し、廓然無聖を唱へて平然たりし洒脱の精神を畫きたるものなり

德山、姓は周、名は宜寧、支那劍南(四川省)の人、金剛般若に精通し、之を西蜀(四川省)の西北部に弘傳せり、偶、江南浙江省附近に不立文字の禪宗興り、講學を排すること盛なりと聞き、之を破摧せんとして彼地に赴きしが、途にして一老婆の爲めに屈せられ、龍潭(浙江省)の崇信に遇し、講經習律の業を棄て、其錯謬を受け、遂に禪宗の一大師家となり、唐の成通六年(西曆八六五年)壽六十八歳にして、閑樓の地なる澄陽(湖南省)に歿せり、唐帝諡を贈りて見性大師と云ふ、閑樓の學人を接するや、相對して先づ一棒を喫せしむるを例とせり、此圖は師が棒を收めて他の舉措を凝視する状態を畫きたるものにして、風平浪静の觀あり

臨濟、姓は劉、名は義玄、支那曹州(山東省)に生れ、黃檗(江西省)希運の法嗣として大に達磨の遺風を宣揚し、臨濟宗の祖となれり、傳に曰く、一卷の臨濟錄は恰も是れ天に倚るの長劍にして、佛魔一齊に頭を割むと、其揮霍峭峻、遠へ近くへからざるものあるより、時人師を臨濟將軍と呼べりとぞ、師は唐の成通八年(西曆八六七年)に歿し、唐帝より慧照禪師と諡せらる、閑く臨濟の人を接するや、先づ食はするに一喝を以てせり、此圖は彼れが鐵拳を固めて大喝するの相を寫出す、其勢の盛なる、恰も地に踏する猛獅子の如く、觀る者をして覺えず毛髮を樹立せしむ

曾我蛇足、諱は宗養、通稱を式部と云ふ、蛇足は其號なり、剃髮して法名を夫泉と云ひ、また宗丈と稱べり、李秀文(支那明代の人、本朝に來りて歸化し、越南朝倉家の老臣曾我氏の甥となる、書を能くし、人物山水花鳥に工なり、世人呼んで唐人秀文と云ふ)の子にして、越南の朝倉家に仕へしが、技を父に學びて能く山水花鳥人物を畫けり、其落筆は粗なれども氣韻蕭疎、着想豪宕を以て稱せらる、後一休和尚に從ひて禪法に歸し、師の約を結べり、是を以て大德寺塔頭眞珠庵の方丈に畫く所多し、或は云ふ一休和尚畫をこの人に學びたりと、文明十五年(西曆一四八三年)十一月十七日を以て歿す、こゝに出せる畫題の如きは最も彼れの得意とする所にして、他人の及ぶ能はざる妙あり、其運筆を畫くや、峻峭の筆を以て、德山臨濟を寫せるに反し、故意に穩實の筆を用ゐたる如き、狡猾の技倆甚だ愛す可く亦貴む可し

BODHI-DHARMA, TOH-SHAN AND LIN-CHIH.

(Three Kakemono, light-coloured; I, 2 feet 3 inches by 1 foot 3 inches. II-III, each, 2 feet 11 inches by 1 foot 3 inches.)

BY SOGA JYASOKU.

OWNED BY THE TEMPLE YÔTOKUIN, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

I. Bodhi-dharma, the third son of a King of Hsiang-chi (South India), is the twenty-eighth Indian Patriarch of Buddhism, who succeeded Prajñâtâra, the twenty-seventh. Following the last will of his predecessor, he set out for China, and laid there the foundation of his new doctrine, when the scholiasts began to corrupt the genuine teaching of Buddhism. Consequently he was venerated as the founder of the Zen (Dhyâna or meditation) sect in China. In his doctrine it is maintained as a principle not to be bound by the words of scripture, but to penetrate immediately into one's own heart and to attain Buddhahood by knowing what is man's nature. The Emperor Wu of the Liang dynasty met him once at King-ling (in Kiang-su), and inquired of him about his doctrine. Seeing, however, that the Emperor could not agree with him, he left him instantly, and went to the temple Shao-lin-ssu on Mount Sung in Northern Wei (in Ho-nan), where he remained engaged in silent meditation for nine years. Later on he transmitted his doctrine to Hin-kô and died in 535. The present *Kakemono* of Bodhi-dharma shows perfectly well his courageous spirit, by virtue of which he did not hesitate to speak against the Emperor who was then the mighty conqueror of Southern China.

II. Toh-shan (Tokusan), whose secular name is Chû Shuen-kien, was a native of Chien-nan (in Ssu-chuan), China, and an excellent scholar of the doctrine of the Vajra-chedikâ-prajñâ-pâramitâ sûtra, which he propagated in W. Shu (north-western part of Ssu-chuan). Being informed that the Zen sect of Dharma was flourishing at Kiang-nan (near Cheh-kiang), a sect which strongly rejects the study of the scriptures, he left his place to go there in order to frustrate it. On his way he met an old woman, and had to yield to her in a religious talk. Whereupon he went to Lung-tan (Cheh-kiang), followed the teaching of Tsung-sin, wholly abandoning the study of the scriptures and precepts, and became finally a specialist in the Zen doctrine. He died in 865 in his dwelling at Li-yang (Hu-nan) in his sixty-eighth year. The Emperor I-tsung of the Tang dynasty conferred upon him the posthumous title of "Chien-shing Tsâ-shi" ('great master who penetrates the nature of man'). It is said that he used to beat with a stick those whose character he was about to improve. The present picture of Toh-shan represents him as holding a stick in his hand, an angry expression on his face.

III. Lin-chi (Rinzai), whose secular name was Ching I-suan, was born in Nan-hua of Tsao-chou (in Shan-tung), China. As the religious successor of Hî-yü of Hoang-pih (Kiang-si), he earnestly propagated the doctrine of Dharma, and finally became the founder of the Rinzai sect. It is said that a volume of the "Rinzai-roku" has as much power as a formidable dagger suspended in the sky, before which all demons quail. He was awe-inspiring, full of dignity and was called "Marshal Rinzai." He died in 867. The then ruling Emperor I-tsung conferred upon him the posthumous title of "Hui-chiao Shan-shi" ('Dhyâna teacher of enlightening knowledge'). It is said that he used to greet with a shout all who came to see him. The present *Kakemono* of Lin-chih shows him at such a time. He appears like a furious lion gazing at his prey, and gives one a feeling of awe and terror.

Soga Jyasoku, whose private name was Sô-yo, was a son of Li Shû-bun (a naturalized Chinese from Ming, well versed in art being especially skilled in painting human figures, sceneries, flowers and birds), and a subject of Lord Asakura of Yechizen province. He learned painting from his father and got into the secrets of the latter's style. His works, though rough generally, are high in taste and bold in design. Afterward he studied the method of Buddhist meditation under Ikkyû and used to paint in the Shinjuan of the temple Daitokuji which was founded by Ikkyû. He died in 1483.

In the pictures here reproduced his special and unsurpassable skill is displayed in full. In the portrait of Bodhi-dharma his brush seems light and gentle while in those of Toh-shan and Lin-chi its use is sharp and strong. Such variety of style shows the high talent of the artist.







山水圖襖(紙本墨畫) 曾我蛇足筆

(竪五尺九寸、横二枚連續九尺四寸四分)

京都府下紫野、臨濟宗大德寺塔頭眞珠庵藏

曾我蛇足の小傳は、達磨徳山臨濟畫像の處に述べたるが如し、畫史には蛇足の筆蹟は、龜放にして蕭疎なるのみとあれども、是れ彼れが畫の半面を見て爾か云へるのみ、こゝに出せる山水畫を看よ、疎密の湊合宜きを得、筆致高遠にして、周文雪舟の大家と雖も三舍を避く可きの妙あるにあらずや、蓋し彼れはもと武人なれば、平素興來りて直に筆を下すのみ、毫も經營の勞を取りしことなかりし爲め、龜放豪宕の作を多く世に遺せしものならん、然れども前に出せる達磨徳山臨濟の像は、其著筆の必ずしも卒然ならざることを證し、此山水畫は其意想の常に龜放ならざることを示せり、蛇足は眞珠庵主一休禪師に參禪したるに因り、自家の心力を盡して庵の方丈に書きたるものにして、恰も夫の狩野元信が靈雲院の襖畫に於けるが如きものなる可し、茲に出せるは即ち其一なりとす、眞珠庵には此外尙ほ蛇足の畫幅頗る多く、皆彼れの眞價を知るに足る可き作品にあらざるはなきなり

LANDSCAPE.

(A set of sliding screens; ink-sketch; 9 feet 3 inches by 5 feet 9 inches.)

BY SOGA JASOKU.

OWNED BY THE TEMPLE SHINJUAN, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

The life of **Soga Jasoku**, the painter, has been given in the note to his "Bodhi-dharma, To-shan, and Lin-chi." A certain art-critic asserts that his paintings are generally bold and rough and wanting in delicacy. But he does not seem to have seen these pictures here reproduced before which the assertion will at once fall to the ground. Compare also the portraits of Bodhi-dharma, To-shan, and Lin-chi given above, in which every point shows the trace of careful finish. As he used frequently to attend the Dhyâna meetings of the famous Ikkiu of the temple Shinjuan in which these sliding screens are in use, he may have painted them with special care, as Kanô Motonobu is known to have done in the case of the screen-paintings of the Reiuin-in as above mentioned.



山水圖雙幅(紙本墨畫) 僧雪舟筆

第一、夏景圖 第二、冬景圖

(各竪一尺五寸三分、横九寸七分)

京都市一乗寺天台宗曼殊院藏

雪舟(應永二十七年—永正三年即西曆一四二〇年—一五〇六年)名は等揚、姓は小田、備中の國赤濱の人、十三歳にして僧となりしが、書を作ることを好みて經卷を事とせず、屢師僧に叱責せられしも、其嗜好毫も之に由りて變せず、壯年に及びて京師の相國寺に入り、書僧如拙及び周文を師として支那書を學び、後支那に赴き、四明の天童山(浙江省)に登りて其第一座となり、諸勝を歴訪するこゝと三年にして文明二年(西曆一四七〇年)に歸朝し、周防國山口に雲谷庵を結びて之に居れり、後に宛を蒙り、領主大内義興に逐はれて石見の國乙吉の大喜庵に遷り、彼の地に於て寂せりと云ふ、雪舟後素の師を支那に求めて意に適するものを得ざるや、乃ち曰く、大明國裏師とす可き人なし、たゞこの山河勝地是れ我が師なりと、激勵怠らず、技大に進み、遂に明帝憲宗の囑に應じて禮部院の壁畫を描けりと云ふ、是れ實に日本畫家に在て空前絶後のこと、す、師の長所は水墨の山水畫にあり、彼れは天然の外に師なしと云へども、其畫は寫意に專にして形似を求めず、自然の法に違へるもの甚だ多く、銳氣勃勃紙上に迸るの勢あり、世に傳ふ、雪舟の畫を作らんとするや、先づ醇醴を斟みて尺八數聲を吹き、或は詩を吟じ歌を唱へ、箕踞盤礴して後、筆を吮ひ墨に和し、以て紙上に臨めば、恰も蛟龍の雨を得たるが如く、腕頭宛轉忽ち雲烟の妙を成せりと、眞に畫三昧の人と云ふ可し、其師如拙、周文、水墨畫を作りて其名聲一世を風靡したりと雖も、雪舟に比すれば一籌を輸せざるを得ず、師は唐宋大家の精粹を綜攬して減筆の法を用ゐ、雲谷派又は雪舟派と云ふ一大畫系の祖となれり、支那風の山水畫に於ては、前に古人なく後に來者なしと稱するも決して溢美にあらず、此に掲ぐる山水畫は、雪舟の巨作と云ふにはあらざれども、亦以て十分其絶技を見るに足るものなり

LANDSCAPES.

(A pair of Kakemono, ink-sketch; each, 1 foot 6 inches by 11 inches.)

BY SESHŪ.

OWNED BY THE TEMPLE MANSHUIN, KYÔTO.

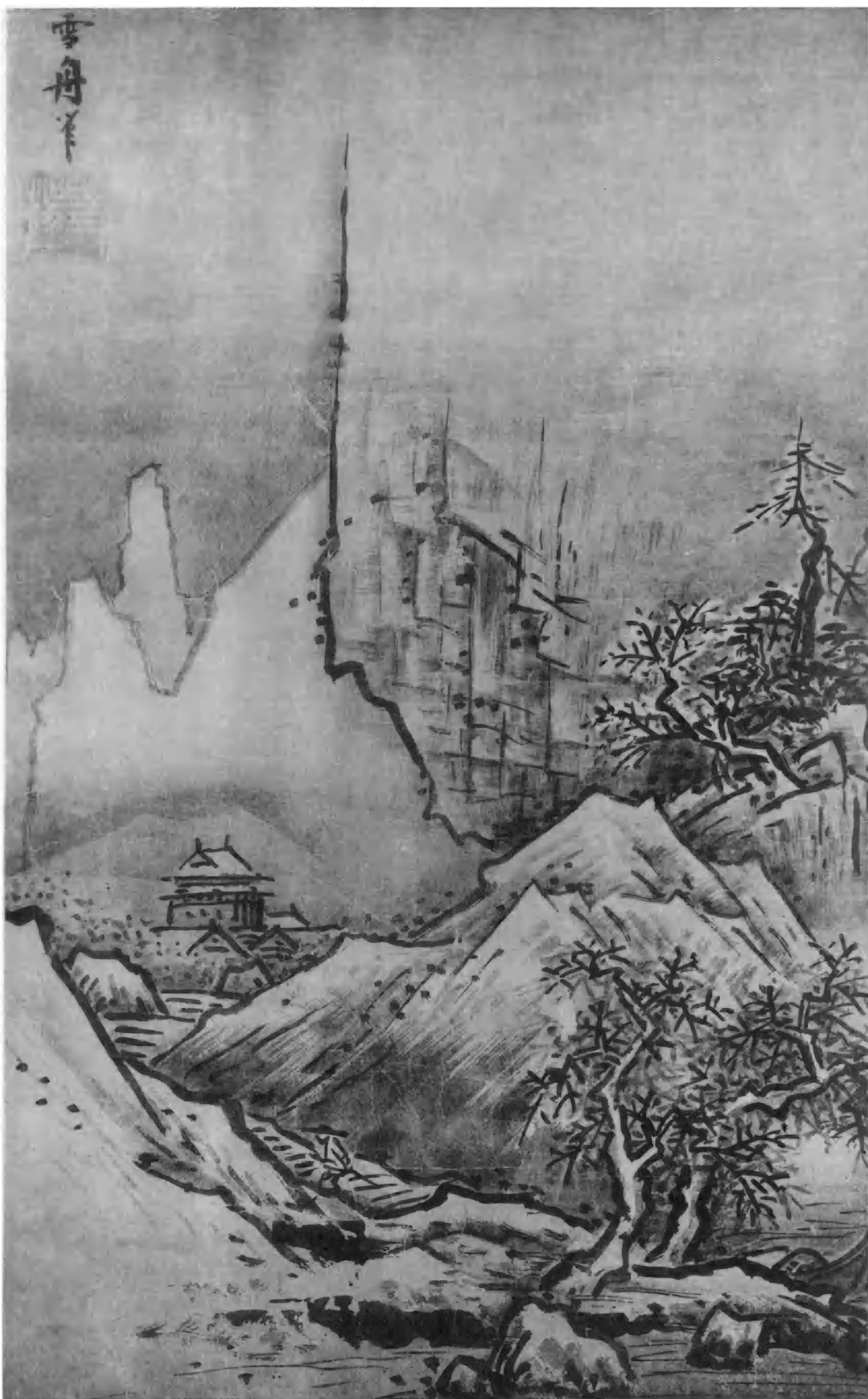
(COLLOTYPE.)

Sesshū, (1420-1506), whose private name was Tōyō, entered the priesthood, when he was thirteen years old, but he had a great inclination for painting, while he showed no interest whatever for Buddhistic studies, wherefor he was often censured by his preceptor, but all in vain. When he came of age, he entered Shōkokujī in Kyōto and there studied Chinese paintings under Jyosetsu, a priest, and Shūbun, his pupil. Afterwards he himself went to China in 1468 and visited the temple Tien-tung-shan in Ssu-ming (Chehkiang) where he became a priest of the first rank. Thence he travelled through several celebrated places during three years and came home in 1470. He then built a temple Unkokuan at Yamaguchi, Suwō province, and lived there for a time. The Lord of the province, Ōuchi Yoshioki, listening to a false accusation, exiled him to Otoyoshi of Iwami province, where he died in the temple Daikian.

Failing to find a competent teacher in painting while in China, he said: "There is none, in the vast empire of China, who is able to teach me painting, but the beautiful landscapes of the country alone can teach me art." Encouraged by this thought he kept up his self-study and greatly improved himself. He finally succeeded in attracting the attention of the Emperor Hsien-tsung, who asked him to paint on the plastered wall of the Li-pu-in ("Office of Ceremony"), a very great honour indeed, one never gained by a Japanese painter before him. He was most skilled in landscape painting. Although he declared that he had no teacher but nature herself, he was nevertheless very careless in respect to natural form and proportion, while exceedingly careful to catch the spirit and character of an object. Before beginning a picture, he made it a point to call for some intoxicating liquors. He would then drink and play on his flute (*Shakuhachi*) or sing snatches of Japanese or Chinese poems, and then seize his brush and complete his picture at once. He was indeed absorbed, so to speak, in the Samādhi (meditation) of painting. Jyosetsu and Shūbun were greatly celebrated painters among their contemporaries, but their pupil, Sesshū, far surpassed them. Sesshū digested all the excellencies of Chinese art and became the founder of a great school called "Unkoku" or "Sesshū."

The pictures here reproduced will serve as specimens of his style though they cannot be counted among his masterpieces.





釋迦文殊普賢畫像三幅對(絹本着色)

左、文殊大士

中、釋迦牟尼佛

右、普賢大士

傳狩野正信筆

(各竪四尺九寸八分、横二尺九寸)

京都府下紫野臨濟宗大本山大徳寺藏

釋迦牟尼佛のことは、法隆寺の釋迦三尊金銅像の處に於て、
文殊普賢二大士のことは吳道子筆同三尊畫像の處に於て
詳説したり、就て見る可し

大徳寺の傳來には、此畫を狩野派の始祖正信(祐勢と號す、西
暦第十五世紀後半の人の筆とすれども、鑑識家或は之を非
とし、一層古き名工の遺蹟ならんと云へり、此説是なるが如
し、其筆格の溫雅にして端正なる、其の氣韻の高邁にして超
脱なる、決して庸手の夢想だも及ばざる所にして、優に支那
宋元(西暦第十世紀より第十四世紀に至る)時代の名作に匹
敵するに足る、最も珍賞す可き名品なり

ŚĀKYAMUNI, MANJUŚRĪ AND SAMANTABHADRA.

(Three Kakemono, coloured; each 4 feet 11 inches by 2 feet 10 inches.)

SAID TO BE BY KANÔ MASANOBU.

OWNED BY THE TEMPLE DAITOKUJI, KYÔTO.

(COLLOTYPE.)

Short accounts of the three saints will be found above with their portraits owned by Tōfukuji, and are here omitted.

According to the tradition of Daitokuji, these pictures here reproduced are by **Kanô Masanobu** (last half of the 15th century), founder of the Kanô school, but some critics are against that tradition and think that these may be the art-relics of some famous painter before Masanobu. At any rate, they must be the works of a master-hand, the use of the brush being gentle and strict, and comparing favourably with the paintings of the Sung and Yuen dynasties, the renaissance period of Chinese art.







瀟湘八景圖四幅對(紙本墨畫) 狩野元信筆

第一、遠寺晚鐘、漁村夕照 第二、山市晴嵐、遠浦歸帆
第三、洞庭秋月、平沙落雁 第四、瀟湘夜雨、江天暮雪

(各幅四尺三寸、横一尺七寸三分)

京都府下花園臨濟宗妙心寺塔頭東海庵藏

瀟湘の八景は、支那湖南省なる洞庭湖南の風光を四季に就きて撰出せるものなるが、其撰者の何人なるを詳にせず、但し宋朝の嘉祐中(西暦一〇五六年—一〇六三年)長沙府洞庭湖南西に八景臺を築きたるよし舊記に見ゆれば、恐らく其前より既に書題となりて支那の各地に知られしものならん。狩野元信は祐勢正信の長子なり、文明八年(西暦一四七六年)生る、初め四郎二郎と稱し、後大炊助と改む、繪所預に補せられ、越前守に任ぜらる、晩年薙髪して玉川と號し、又永仙と改む、世に稱して古法眼と云ふ、永祿二年(西暦一五五九年)壽八十四にして歿す、元信初め父に就きて家法を學び、傍ら又支那畫を修め、且つ當時大和畫派の首領なる土佐光信の女を娶り、姻戚となりて土佐家累代の秘訣を受けしと云ふ、後諸國を歴遊し、到る處山川の勝を寫して自家の蘊蓄を發揮せしが、遂に和漢諸派の畫を綜該して一家の畫風を創始し、多數の名手を子孫門下より輩出せしめ、狩野派の基礎をして益々鞏固ならしめたり、其行筆の純正にして而も變化自在なると、氣品の溫雅にして而も秀潤なるとは、他人の及ぶ能はざる所なり、金屬彫工の巨擘、後藤祐乘の如きも其姻弟として圖案を授かる所ありしと云ふ、當時土佐家の宗族なかりしを以て、遂に土佐氏に代りて畫所預となれり、元信の畫は範を唐宋の大家に倣め、法を元明の名手に取りたるは疑ふ可からずと雖も、就中最も馬遠、夏珪、梁楷、牧溪、錢選、顏輝等に私淑したるもの、如し、蓋し如何なる畫題にても、一度彼れの手を経れば新ならざるものなし、殊に山水畫の如きは彼れの最も得意なる所にして、茲に出せる八景の畫は其遺作中の優品なり、八種異時異處の風光を兩々合寫して、而も圖樣隱當に、看る者をして竟に其湊合なるを覺らざらしむ、天縱の奇才に非れば安ぞ能く此の如くなるを得んや

EIGHT FAMOUS SCENES IN HSIAO AND HSIANG.

(Four Kakemono ink-sketches; each, 4 feet 3 inches by 1 foot 3 inches.)

BY KANÔ MOTONOBU.

OWNED BY THE TEMPLE TÔKAIAI, MYÔSHINJI, KYÔTO.

(COLLOTYPE.)

Hsiang, a large tributary of the Yan-tze, flows through Hu-nan, and the river Hsiao is a branch of it. — The district lying between these two rivers is celebrated for its scenery of which our paintings are views. Who first selected the eight scenes in the lake district is not known, but it is certain that the origin is old and must have been before the end of the 11th century, for during the Hsia-sha period of the Sung dynasty (1056-1063), a lofty terrace called the "Pa-king" ("Eight Scenes") was built in the town of Chang-sha (south of Lake Tong-ting). The eight scenes painted on the four *Kakemono* here reproduced are as follows:—

- | | |
|--|---|
| I. a. The curfew of a remote temple. | b. The setting sun on a fishing village. |
| II. a. Fine weather in a secluded town. | b. Boats homeward bound sailing by a distant coast. |
| III. a. The autumnal moon over Lake Tong-ting. | b. A flock of wild geese on the sandy plain. |
| IV. a. Rainy night in the Hsiao-Hsiang district. | b. The evening snow-fall on the lake. |

Kanô Motonobu, was the eldest son of Masanobu, founder of the Kanô school. Motonobu was born in 1476; in his youth he was called Ôinosuke, but after his retirement he took the name of Yeisen. As he was promoted to the rank of Hôgen (the highest order among artists), he was also known as "Ko-hôgen" (i.e. old Hôgen). He died in 1559, aged eighty-four. He first studied Chinese drawing under his father and the Japanese from Tosa Mitsunobu of the Yamato school. He spent several years in Bohemian rambles through the country, everywhere sketching what pleased his eye and developing his artistic ability to perfection. At length he created a special style of painting and reformed the famous Kanô school which in the course of time produced many eminent artists. Besides he contributed to the metal work of his time by giving designs to Gotô Yûjyô, his brother-in-law, a noted worker in metal. He married a daughter of Tosa Mitsunobu and finally succeeded in getting the office of Yedokoro-adzukai (superintendent of the Picture Bureau). He seems to have followed the styles of Ma Yuen (Bayen), Hsia Kwei (Kakei), Liang Kai (Ryôkai), Mu-chi (Mokkei), Chien Shun-cheu (Sen Shunkyo), Yen-Hui (Ganki), etc. of the Sung and Yuen dynasties of China. He was skilled in every branch of painting, but was famous above all for his landscapes. The paintings of the eight scenes are among the most excellent of his productions. He displays his skill in designing by painting two scenes in one *Kakemono*; nor do we feel anything unnatural in it, though the two scenes differ in season and in place.









山水及花鳥畫(六幅)

狩野元信筆

第一、携琴訪友圖

第二、溪畔圍棋圖(紙本淺絳十一幅對中の二幅)

(各五尺六寸四分、横四尺六寸二分)

第三、山堂展畫圖(紙本淡彩十一幅對中の一幅)

(各五尺八寸七分、横二尺九寸九分)

第四、之由訪戴圖(紙本墨畫八幅對中の一幅)

(各五尺八寸七分、横二尺九寸五分)

第五、瀑邊遊禽圖 第六、老松孤鶴圖(紙本淡彩八幅對中の二幅)

(各五尺八寸四分、横三尺九寸)

京都府下花園臨濟宗妙心寺塔頭靈雲院藏

狩野元信の小傳は瀟湘八景畫の處に出せるが如し、元信其畫法を和漢の先輩に取るや、決して流派に偏せず、畫題の異なるに隨ふて廣く諸家の筆意を折衷利用したれば、豪放淡泊なる畫より精緻濃厚なる密畫に至るまで、一として巧ならざるはなし、而して其山水畫は大抵唐宋の諸名家より脱化し來り、若くは自家の臆想より構成せる支那流の風景にして、其布置安排自然に達するものあれば、運筆の自由自在なる、觀る者をして歎賞已む能はざらしむるの妙あり、殊に靈雲院に藏するものは、元信が院の開山大休和尚(西曆第十六世紀の人)に參禪せし頃、無上菩提の資糧の一として其書院の障壁に畫きたるものなれば、其平生の蘊蓄を傾け盡したるものなること言を俟たず、舊記を閲するに、書院中央の室は牧溪支那宋朝に倣ひ、東南の室は夏珪(同上)に法り、東北の室は瑩玉(同上)に學びて畫けるものなりと云ふ、後奈良天皇(西曆一五二七年—一五五七年)深く禪門に歸依し、多年大休和尚に參禪し、又屢此院に幸し給ひしことありしに由り、崇尊の餘和尚退隱の後、書院の門扉を鎖さしめ、爾後五六十一年間嘗て開く事なかりしかば、盜賊の爲めに畫の多分を奪ひ去られたり、後は是れを覺知し、殘餘の障壁畫を裝潢して軸と爲せり、靈元帝(西曆一六六三年—一六八五年)嘗て此等の畫幅を展覽し、其圖式を摸寫せしめて宮中に留め給へりと云ふ、元信の遺墨の此院に現存するものは、此に出せるものを合して總數四十九幅あり、皆神會意得の作、以て其作品の標範となすに足れり、世間元信の遺蹟を藏するもの尠からずと雖も、靈雲院の所藏を以て天下第一の傑作と稱す可し、第一圖は、偃蹇たる老松の下に、伯牙を寫して高山流水の曲を泉聲山色より連想せしめ、第二圖は、溪畔の初春を描きて、圍棋に日月の永きを知らしめ、第三圖は、閑人、秋晴を逐ふて山堂に至り、遂に携ふる所の丹青を評するの態を畫きたるものなるが、筆意は夏珪に倣へるもの、如し、第四圖は、兩岸の崑風玉樹を吹き一灘の明月銀沙を照すと唐人が歌へるもの、詩趣を玉磧に學びて寫せしものか、花鳥は元信の長技にあらずるも、此第五第六の圖を見れば、其筆に饒饒たる所なく、動靜相和して頗る意に可なるを感ずるなり、但し此二圖には、牧溪の風趣を採れる痕あるが如し。

LANDSCAPES, WATERFALL AND BIRDS.

(Six Kakemono; I-II. Light-coloured, each, 5 feet 6½ inches by 4 feet 6½ inches; III. Light-coloured, 5 feet 9½ inches by 2 feet 11 inches; IV. Ink-sketch, 5 feet 9½ inches by 2 feet ¾ inch; V-VI. Light-coloured, each, 5 feet 9 inches by 3 feet 10 inches.)

BY KANÔ MOTONOBU.

OWNED BY THE TEMPLE REIUN-IN, MYÔSHINJI, KYÔTO.

(COLLOTYPE.)

A biographical note of **Kanô Motonobu** has been given before. In choosing his style, he would not confine himself to any particular school, but would select that one which seemed to him best suited to the particular subject in hand and follow it in his painting. Therefore his productions are, on the one hand, bold and rough but careful and minute on the other. His landscapes are, generally speaking, either imitations of masterpieces or purely imaginative productions reminding us of some Chinese paintings. Though some points in position or arrangement may be found unnatural, yet the free use of the brush and the excellence of the whole design never fail to excite admiration. Especially the paintings on the sliding screens of Reiun-in seem to have been executed with utmost care, for it is the temple where his instructor in Dhyâna (meditation), Daikiu by name, was living and where he himself spent some time attending the Dhyâna-meetings of his master. According to the old record of the temple, the screens of the middle room were painted by him in imitation of Mu-chi (Mokkei) of the Sung dynasty while the paintings of the south-eastern room were done in the style of Hsia Kwei (Kakei) of the same dynasty. In painting the north-eastern room, however, he applied the style of Yueh-kan (Gyokkan) also of the Sung dynasty.

The Emperor Gonara (1527-1557) was oftentimes in these rooms in order to learn the Laws of Buddha from Daikiu. When Daikiu retired, these rooms were closed altogether out of respect to the Emperor. After some three score years, discovering that the greater part of the screen-paintings had been stolen away, they took off the remaining pictures from the screens and turned them into *Kakemono*. The Emperor Reigen (1663-1685) once saw these *Kakemono*, whereupon he ordered them to be copied and kept the new ones in the Imperial household. The art-relics of Motonobu kept in Reiun-in, besides the six represented here, are forty three in number and therefore this temple may well be called the "Motonobu picture-hall."

I. In the first picture, Po-ya, an ancient musician, stands in the shade of some old pine-trees. He is on his way to pay a visit to a friend, and the two boys behind are his attendants, one of whom carries a lyre on which the master is a skilful player. The mountain and the stream near which the musician stands make us think of the musical notes, "Kan-shan and Liu-sui" ("Lofty Peak and Ever Rolling Water").

II. In the second, the spring season on the banks of a mountain stream is depicted, where some old friends are spending the day in playing chess.

III. The third picture represents a mountain resort with some men of leisure coming together on a fine autumnal day and criticizing a picture which they have brought. Here the painter seems to have followed the style of Hsia Kwei of China referred to above.

IV. The fourth is a moonlight snow-scene painted after the style of Yue-kan.

V.-VI. It has been said that he did not show much skill in painting flowers and birds, but those who inspect the fifth and sixth pictures here reproduced may well be convinced that in these subjects too he was not an ordinary artist and the freedom of the brush and the harmony of the objects are as attractive as are those of any other artist. These two seem to have been in imitation of the style of Mu-chi.













琴棋花鳥襖(紙本墨畫) 狩野永徳筆

第一、彈琴圖 第二、圍棋圖

(各竪五尺九寸、横二枚續九尺四寸四分)

第三、巨梅水禽圖

(竪九尺九寸、横四枚續一丈八尺八寸八分)

京都紫野臨濟宗大徳寺塔頭聚光院藏

狩野永徳天文十二年—天正十八年即ち西暦一五四三年—一五九〇年)は松榮の長子、書を祖父元信に學べり、初め織田信長の近侍たりしが、後豊臣秀吉に仕へ、京都の聚樂第及び大阪城の大壁畫等を作れり、其筆法は龜にして草なれども、氣骨の豪宕にして奇勁なるは古來未だ曾て有らざる所と稱せらる、然れども其作る所悉く皆龜大なるにはあらず、即ち此に出す襖畫の如き、用意著筆共に精密にして、趣致高遠、情景兩ながら缺ぐる所なきを見る可し、唯、憾むらくは當時の侯伯等に愛重せられ、其請に應じて大畫を描くに忙しく、多數の密畫を後昆に遺すの遑なかりしことを、世間まゝ、永徳を評して、密畫に拙なりと云ふものあれども、其決して然らざるはこの琴棋圖を以て之を證するに足れり、巨梅水禽圖は、雄渾の筆を以て春光駘蕩の狀を寫し出す、畫中自ら精粗あり、精なる所繁に失せず、粗なる所笨に陥らず、之に對するものをして人間亦秋あるを知らざらしむ、蓋し稀有の名畫と云ふ可し

LANDSCAPES, FLOWERS AND BIRDS.

(Three sets of sliding screens, ink-sketch; I-II, each, 10 feet 4 inches by 6 feet; III, 19 feet 8 inches by 10 feet.)

BY KANÔ YEITOKU.

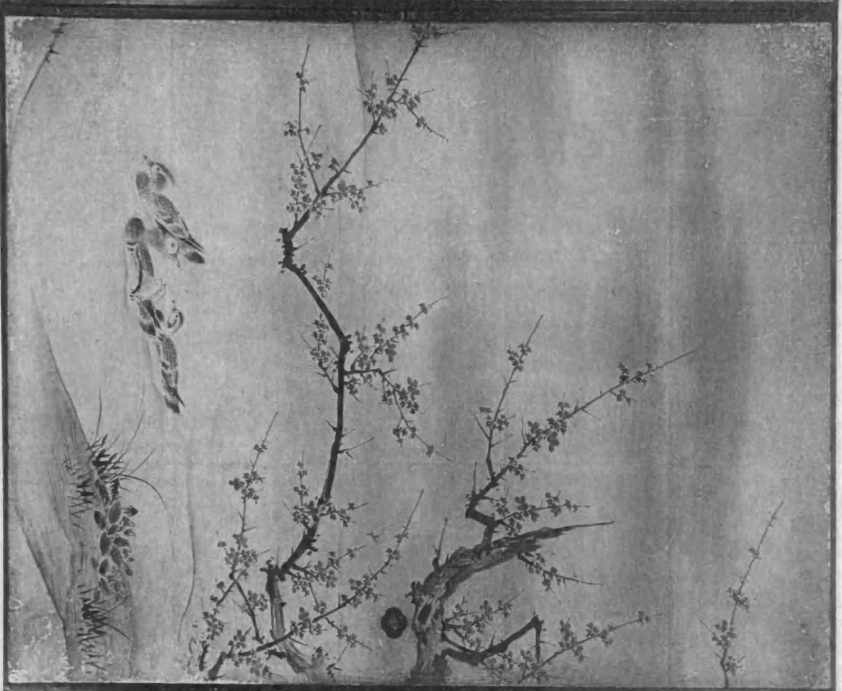
OWNED BY THE TEMPLE JUKWÔIN, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

Kanô Yeitoku, (1543-1590), the eldest son of Kanô Shôyei, studied the art of painting under Kanô Motonobu, his grandfather. At first he was an attendant of Oda Nobunaga, but after the death of the latter he served Toyotomi Hideyoshi (Taikô) for whom he executed the grand wall-paintings of his private residence Jhurakudai in Kyôto and those of the castle of Osaka. His style is generally bold and rough, and wanting in regularity and refinement. Some of his paintings, however, are neither bold nor rough in style, for instance, the present screen-pictures are finished with exactness and perfect dexterity, well showing the harmony and sublimity of his design. It is therefore much to be regretted that a greater part of his life was spent in finishing large and rough pictures for the decoration of the residences of lords and nobles of his time and that so little opportunity was left him to produce such delicate and exquisite paintings as we have here. It has sometimes been erroneously supposed that he was not skilled in minute paintings, but it is with the view to correct this error that we have here reproduced these fine specimens of his productions.



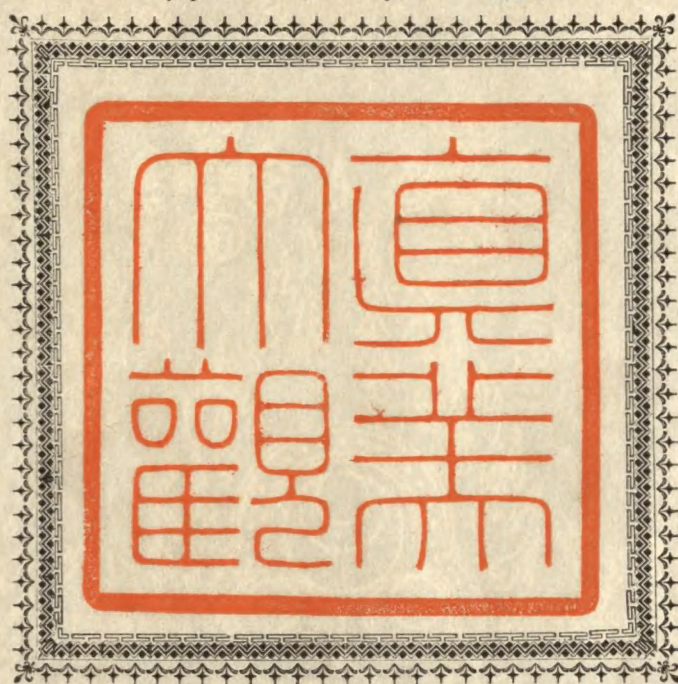




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